THE TALKING MACHINE REVIEW

INTERNATIONAL

NO. 8 February 1971

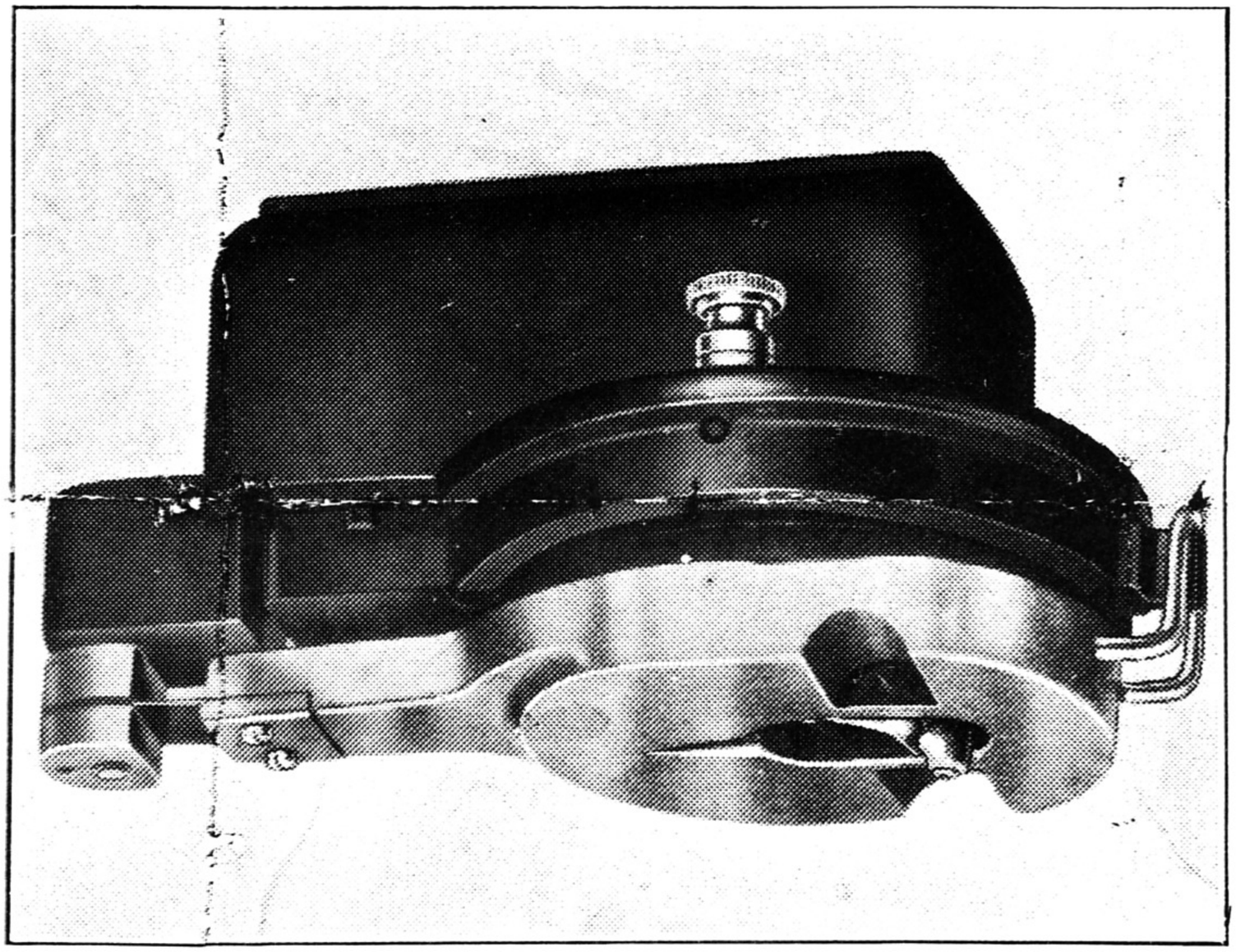
His Master's Breath

ELECTROGRAPH PICK-UP ATTACHMENT FOR EDISON PHONOGRAPHS.

British Patent
No. 439800.

U. S. Patent
No. 2038687.

This instrument has been designed for the conversion of Edison phonographs such as the Standard, Fireside Home, Triumph, and the later types of Amberola so that the reproduction may be obtained from a wireless set instead of through the horn as hitherto. It is not complete in itself but makes use of the floating weight and diamond lever of the Edison phonograph which require no alteration and can be returned to the reproducer when desired.



A flexible cable should be attached to the terminals on the pick-up and taken to the proper terminals on the wireless set which are generally marked for that purpose. Sometimes it is necessary to insert a volume control between the pick-up and the wireless set and, according to circumstances, it may be advisable to insert a condenser across the pick-up leads to avoid accentuation of the upper tones. It is a marked advantage to use a wireless set which has what is known as variable tone control ; for in that way a suitable balance between high notes and low notes can quickly be obtained. The " PYE " wireless set is so fitted.

The advantage of using the pick-up is that a tone more in keeping with present day wireless is obtained from Blue Amberol records. The tone is broader and, if required, louder ; at the same time the character of Edison records is not destroyed and many records are very greatly improved in interest.

THE PATENTS OF ADRIAN SYKES

by Ernie Bayly

Adrian Sykes, Bachelor of Science, besides inventing submarine-detectors in World War I, among other things, was a keen Edison enthusiast. It is not surprising, therefore, that almost as soon as electrical recording was introduced, he concerned himself with experiments in recording electrically, but more to our advantage, he was keen to reproduce cylinders electrically too, for like many of us, he realised that Edison had engraved a high-quality acoustic recording on his cylinders. At the same time as the Edison Company was experimenting with long-play discs, so was Adrian Sykes.

Of all of his patents, in this issue I will direct your attention to those leading up to the ELECTROGRAPH which is illustrated opposite, and the improvements upon it. Sykes' Electrographs are difficult to find these days, but I can recommend them most highly to anyone who has the chance of obtaining one. It is the 'standard' model illustrated opposite which is usually found, but the later, more experimental types might also be found. Upon Mr. Sykes' death, much of his knowledge was lost because even some of his closest friends were not allowed access to his surviving papers, so it appears. So we must turn to the specifications in his published patents.

It must be made clear that the copyright of the Patents in printed form rests with Her Majesty's Patent Office, and I assume that the rights to the Electrographs themselves rest with the Sykes family. So, while I may draw your attention to the printed Patents in this magazine, I cannot print them in full. I am indicating what those Patents comprise, so that if you are sufficiently interested, you may purchase printed copies from Her Majesty's Patent Office. I am doing this because I have received so many enquiries about Mr. Sykes' "pickups" and the principles involved. If some enterprising enthusiast will afterwards decide to manufacture these as a commercial proposition, he will have an indication of the first steps to do it legally!

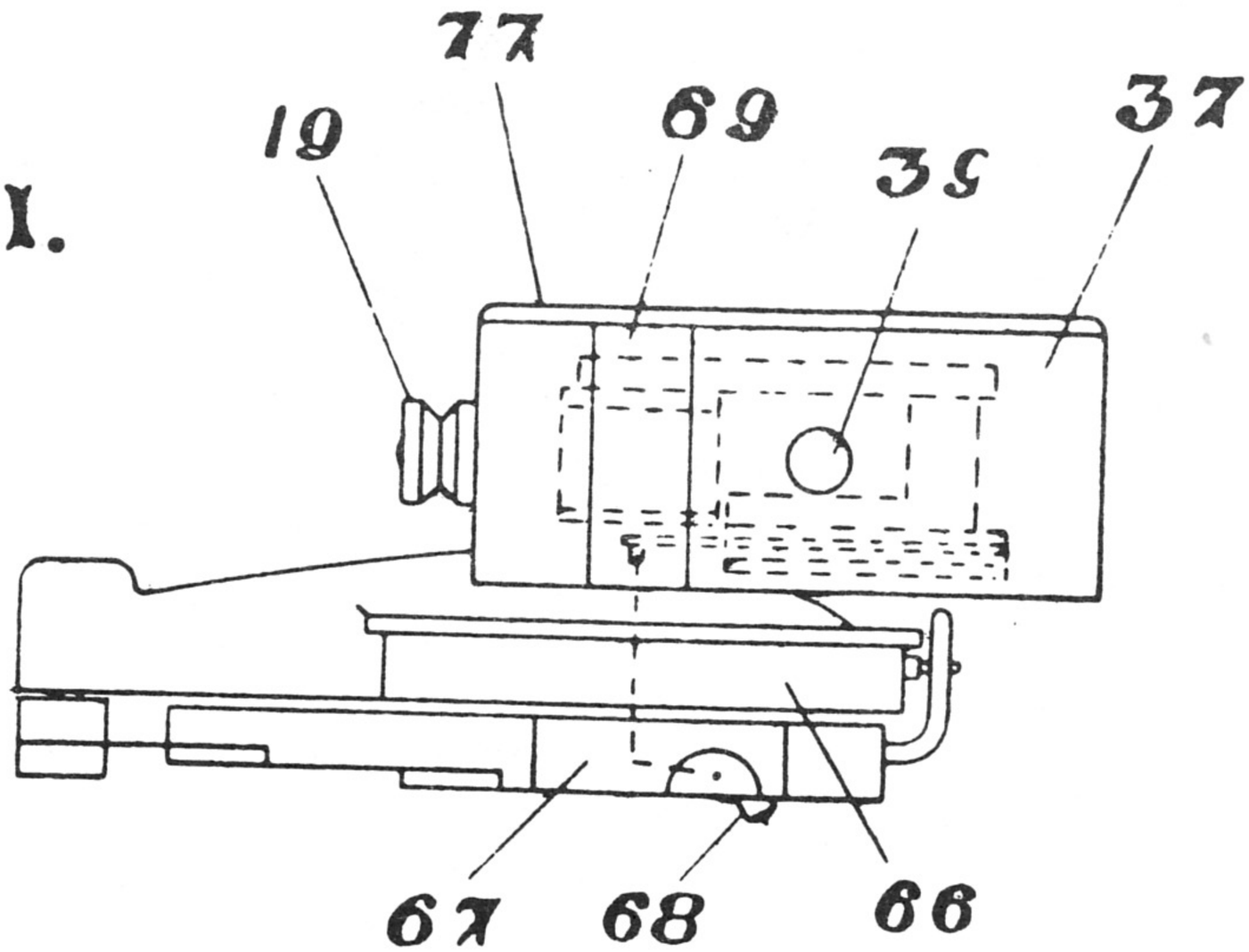
When a Patent is granted, it is allocated a number. However, the applicant is granted some protection by the granting of a provisional number. If the application comprises several parts, several provisional numbers might be allocated. Thus the Electrograph, which could take various forms, was granted provisional numbers 8195, 11832, 36595, 2884, 5551, 6593, 6594 over the years 1934/35, culminating in the Patent Number 439800. It is assumed that the Patent Offices of all countries operate similarly. Opposite we see climax of the work embraced in Patent 439800 as it appeared as a marketable product.

In his introduction to the Patent, Mr. Sykes says, "This invention is concerned with apparatus of the pickup class for reproducing sound records. It relates to pickups wherein an armature whether of moving coil or ferromagnetic type vibrates in relation to a magnetic pole or poles and in so doing produces an electromotive force in one or more of the windings.. . .My invention is chiefly prompted by a desire to provide means for the electric reproduction of phonocut records wherein the amplitude of the recorded vibration is usually relatively small . . . I may not confine myself to the reproduction of records of phonocut type. . . and I may use direct methods of transmitting vibration from the record to the armature. The Edison method of floating weight and link transmission is

CONTINUED ON P.238

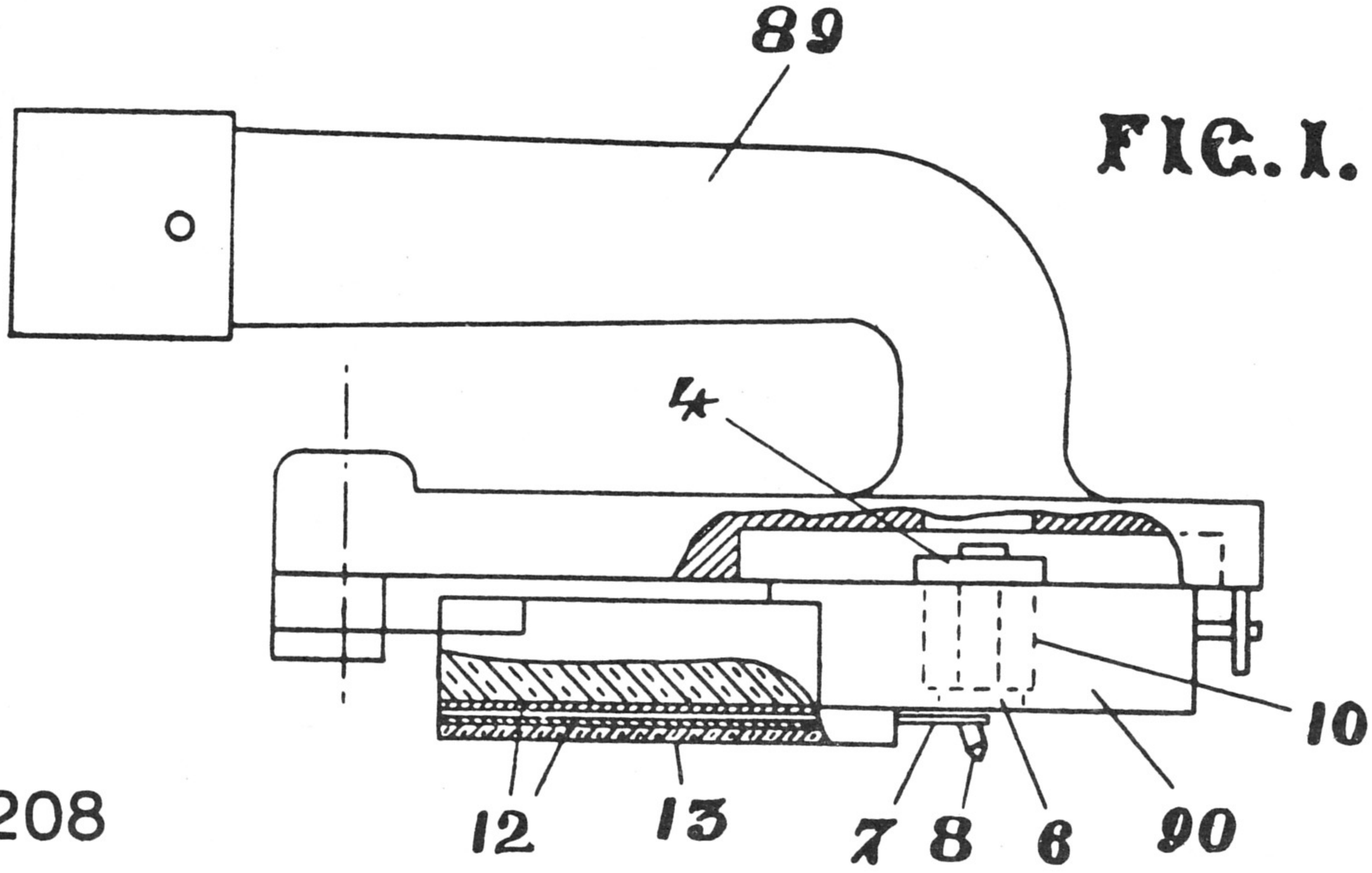
439.800 PROVISIONAL SPECIFICATION No 11.832 34

FIG. 1.



439.800 PROVISIONAL SPECIFICATION No 6593 35

FIG. 1.



DAVID BISPHAM
(part 2)

by Laurie Hervingham-Root

(continued from page 200).

2-2686 Quand'ero paggio (Falstaff-Verdi)

Unfortunately a poorly recorded version of this fascinating forty-five records (or thereabouts) from Verdi's Falstaff. The singing is excellent and a highly individual interpretation. I have said already that this is my favourite version of this snippet; this alongside Maurel, Scotti (four versions - 10", 12", G&T's, 12" H.M.V., cylinder), Magini-Coletti and others. It is as unlike the general idea of Bispham (vide his Columbias) as can possibly be imagined. There is an elan which he never appeared to regain in his later records. The piece is sung twice. Unfortunately the poor recording and the singer's top notes clash at the end of each version of the fragment. This causes a distortion which would have done nothing to enhance the sale of the record.

2-2687 The Pretty Creature (Storace - arranged A.L.)

I understand that Lane Wilson also had a hand in arranging this tuneful little ballad. It is difficult to know where Storace ends and the arranger takes over. It is not my purpose to belabour the point and so to the song. A tuneful little ballad which tells about a very shy young lover and how he hopes to react when he meets his lady again. He is disgusted with his shyness and a heartfelt sigh gives hope that he will make amends for his lack of courage as shown on previous occasions. We can only hope for better things from the poor boy. Bispham comes as near to humour as it seems possible for him to get - as recorded. Quite an attractive little disc with appeal for the Bispham specialist but not so much for the general collector.

2-2688 Die Ehre Gottes (Beethoven - Op.48, No. 4)

One of the big disappointments for me in the whole range of Bispham's records. I am unable to make up my mind which key he sings in, consequently I cannot come to a balanced performance of the song. I have tried various keys (A flat, A major and B flat) and in none of them does the singer sound just as he should to my hearing. I expect that the broad vocal line and Bispham's outpouring of voice proved somewhat difficult for the primitive recording apparatus. There are points to admire in the record - some excellent legato singing - but all in all, it is not worth tears from you if you haven't it. Sung in German.

2-2689 My Lone Nell (arranged by Mrs. Milligan Fox).

I do not know the origin of this melody or how Mrs. Fox was involved with it, but it is reminiscent in parts to another Irish melody - 'County Down'. I think it is. In any case, whatever the origin, it is one of Bispham's better records and one of my favourites of his. The story of a deserted lover, the lady in this case being the one running away. A lilting melody with that wry humour I have already mentioned, well portrayed by the singer. This is one of the 1902 G&T's I am fortunate enough to possess on the red G&T label. Snob value, I suppose, but I'm happy to have it, so we'll let it be at that!! I should mention that all this group of records shows the singer as 'bass'.

London 1903 - 4. 10 and 12-inch G & T.

2-2941 The Lass with the delicate air (Arne)
2-2942 Maid of Athens (Gounod)
2-2977 Who is Sylvia? (Schubert)
2-2979 To none will I my love discover (Strauss)

02045 The sand o'Dee (Nevin)
02046 O that we two were maying (Gounod)
042050 Als du im Kuhren Sange (Wagner - Tannhauser)

This second, and last, group of recordings Bispham made for G&T shows he had now graduated to a 'baritone' (as labelled!!). The titles recorded were varied; old English, standard ballads, lieder and one of the very rare incursions into grand opera. There is one big curiosity in the group - this from the interpretative view, and two examples of musical melancholia which seemed to suit the singer's temperament.

2-2941 The Lass with the delicate air (Arne)

I have never been able to understand why female singers have taken over this song. The words of the song are a complete negation to this practice. This is not the only example of this most curious practice either. Enough of this. I would say that this recording is one of Bispham's artistic failures. He and the song are utterly at a variance of what we would expect. He just does not get into the heart of the music at all. The music asks to be interpreted in a certain style. Bispham deliberately sets out to be different. Let me say that I am all for an interpretation which departs from the stodgy or commonplace. I feel that he oversteps the mark, and on purpose. What that purpose was does not make itself clear in his singing, other than as a clashing variance of which I have spoken. I will give but two examples. The long held "delicate" near the end of each verse - in the second verse - he takes the opening note in the first and second bars, treats them as "held" notes against the normal accompaniment using the sound "ah". Unconvincing. Again the last "delicate" on the descending phrase at the end of each verse, is sung in a most heavy handed manner - the complete opposite to the meaning of the word. He attempts to sing the word "delicate" (at the end of each verse) "delicately" (for the want of a better word!) but the effect is one of parody or misplaced humour. Both out of place here. The last verse is the best with some nice vocal colouring here but the end just peters out to a finish and quite unconvincing.

2-2942 Maid of Athens (Gounod)

A typical ballad of the Victorian period. It adds nothing to either Gounod or the singer. It is more forwardly recorded than the other two ten-inch records of this group which I have. Oddly enough, the words do not come out as clearly as the recording would lead one to expect. It is sung in a very straightforward manner with little finesse or subtlety. It is a "love song of departure", as is 'Chanson de l'adieu' (Tosti) and 'Rondel de l'adieu' (de Lara) - two different settings of the same words. The last verse has some nice colouring touches. In general it is a nice disc for the antiquarian collector or the Bispham specialist, but the general collector need not worry if he does not have it. There are some later items of the

singer which are easier to find and which will be more than a satisfactory substitute for this one.

2-2877 Who is Sylvia (Schubert)

Bispham's first published recording of this popular song. I have used the word "published" advisedly, because it is not always possible to know what unpublished records of a particular item may be extant. It is well sung, but in a hurried manner. There must have been some carelessness in the initial timing of the song; the third verse giving the effect of being timed with a stop watch. This is unfortunate because there is sufficient space left on the record to have obviated this inartistic and unseemly hurry. Apart from this, the song is very well sung. Some of the upper notes do not record well and are inclined to blast. The song is sung in English.

2-2979 To none will I my love discover (Strauss).

This record is completely unknown to me; therefore I cannot comment upon it at all.

02045 Sands O'Dee (Nevin)

Surely it is most odd that some of the songs which Bispham sings best are those having impending death as a basis of the text. The story of the poor little mite who was told to go and call the cattle home - "Mary, go and call the cattle home across the Sands O'Dee", is too well-known to cause more than a passing comment from me. How the girl was lost in the fog and drowned and not found until the next day. Musical misery sits easily on Bispham's shoulders - could have this have been because of his strict religious up-bringing? - and right well does the singer plumb the depths of misery here. The voice is recorded at its sonorous best here. Right well does it roll out as it tells us the sad story. To date it is one of the best of Bispham's records. Well recorded and forward, it shows the singer well. The inevitable question comes - couldn't he have done something better than this. I suppose that the answer would be that for the period (Edwardian) that this sort of music was appreciated, more or less as a hang-over from the earlier Victorian era of sentimentality.

02046 O that we two were maying (Gounod)

The words of this and the previous song are both by the Rev. Charles Kingsley. The religious background with the underlying thoughts on death seemed to attract the singing artist in Bispham. The lovers who are miserable in life, hope to find peace in death. What an outlook! In any case and in spite of the morbid hopelessness of the text, we have one of the best of Bispham's records. Again the voice rolls out with a great sonority while the record is as forward as the previous one. This is a typical Gounod song in 12/8 time with the type of accompaniment so much disliked by Plunkett Greene. None the less, these songs were singable, usually with an easy vocal line and a thundering climax at the end. Small wonder that both singers and audience liked them. They may have been "tripe" (vide Melba - who wasn't always in the clear herself, despite what she allegedly said to Clara Butt!!), but they were melodious and singable. Perhaps they may have been better than some of these preposterous "art songs" which infest our music these days. I wonder?

042050 Als Du im Kühnen" sange (Wagner - Tannhauser)

Possibly the most interesting of Bispham's operatic records and at the same time a little disappointing. The singer's forward production of voice plus the good recording cause some distortion in the higher reaches of his voice. This is not overmuch but sufficient to cause the record to slip from the high place it should hold. None the less, it is an exciting record as being the singer's sole incursion into Wagnerian opera - this composer's works containing some of the singer's favourite parts. It must not be forgotten that Bispham was in the original caste which performed the first complete "Ring" series at the Metropolitan Opera House, New York. This excerpt is one of the melodious moments which Wagner gave the poet Wolfram. For the most part it is well sung, always taking into account the strictures already mentioned. All in all a most interesting record, but I expect that it is one for the Bispham collector although no collector need look askance if he is fortunate enough to find a copy.

A picture of David Bispham appears on page 240.

"THE LITTLE MAN WITH THE BIG LAUGH" by Alasdair Fenton

A BIRTHDAY TRIBUTE TO ARTHUR ASKEY ON HIS 70th BIRTHDAY

To-day Liverpool is synomonous with Beatles & Beat, but it also the home of some of Britain's greatest comedian, like Ken Dodd, the late and great Tommy Handley, and then there is the little man himself ... Arthur Askey.

He was born Arthur Bowden Askey in Liverpool on June 6th, 1900, and after schooling at the Liverpool Institute, began work in the local offices of Education as a clerk.

Being stage struck it wasn't long before Arthur showed his mettle by making his first professional appearance on stage at the age of 14, as a member of the "Song Salad" concert party at the Electric Theatre, Colchester in March 1924.

Arthur remained in concert party for the next two years, before making his bow as a principal comedian in the summer show at Margate. His debut was very successful indeed and Arthur was retained for three seasons. In 1929 he made his first appearance at Shanklin on the Isle of Wight, and he was to appear there every year until 1937.

The thirties too was the heyday of the stage comedians on film, and it was no surprise when Arthur appeared on the screen in 1934 for the first of many film roles.

In January 1938 the BBC began broadcasting a new variety show called "Band Waggon", which was set in a mythical flat on top of Broadcasting House which Arthur shared with Richard "Stinker" Murdoch. This show became an institution like ITMA which was to follow it throughout the war years.

Arthur spent the Summer Season of 1938 at Hastings, but so popular was the BBC Show, that Jack Hylton then becoming an impresario decided to buy the rights and take the show around the country. As most people had only heard the show on radio, no-one had any idea how Arthur looked, so it came as a very

great surprise after hearing the voice over the air, to see a little man trot out! Arthur used to say "Yes it's me folks that's all there is"!!! In fact "Bandwaggon" proved so popular that as well as being heard on radio, and put on the stage, it was transferred to the screen, where it was voted one of the best for 1939.

The stage version continued to run first at the Palladium then at the Princes where it remained throughout 1940.

Throughout the war Arthur was kept busy either broadcasting to the troops, or in Pantomime. In 1941 he appeared in "Jack & Jill" at the Palace, and the following year at His Majesty's. In October 1943 Arthur opened in the new comedy "The Love Racket" at the Victoria Palace. After a successful run, the show went on tour for the next two years.

In the autumn of 1945 Arthur landed the part of Goofy Gale in "Follow the Girls" one of Jack Hylton's productions running that year. The following year saw him appear in the first of his seven Royal Command Performances. In 1948 Arthur was back at the Princes starring in the "Kid from Stratford". This was followed by a tour of "The Love Racket" which took him to Australia in 1950.

Back in London he appeared in "Goody Two Shoes" at the Casino, before he opened at the London Hippodrome in February 1952 starring in the musical "Bet Your Life". This show also starred Sally Ann Howes & in a singing role the late Brian "PC 99" Reece!

The fifties were certainly a busy time for Arthur, for after another spell in "The Love Match" in 1953, he appeared in various pantomimes including "Babes in the Wood" (1954), "Humpty Dumpty" (1956), "Robinson Crusoe" (1957). Around this time Jack Hylton formed a partnership with the film director John Baxter, and so the "Love Match" was put on to celluloid. Other films soon followed including "Make mine a million" which featured Sabrina, and the comedy western "Ramsbottom Rides Again" which introduced Frankie Vaughan to the screen.

Since the early thirties Arthur Askey has had many recordings to his credit, including many with the Jack Hylton Orchestra, as well as his world famous "silly" songs. Many of these self same songs were issued on the Music for Pleasure label, but alas it has been deleted. To-day Arthur continues to pop up on the little screen, and so we salute Arthur Askey the man who has given pleasure to many, and we wish him rather belated happy returns, and with many more years to come.

(Editor's Note: We very much regret that this article did not appear during an issue of 1970. We successfully mislaid it!! We sincerely apologise to both Mr. Fenton and Mr. Askey).

AH! QU'IL ETAIT BEAU
LE POSTILLON DE LONGJUMEAU

by Stuart Orr

It is strange that a composer of delightful music comic operas should be remembered today only for his ballet "Giselle". Adolphe Adam wrote 53 comic operas, sometimes churning them out at an alarming rate, but he wrote beautiful

tunes, and he knew how to score them.

Adam's best comic opera is "Le Postillon de Longjumeau", a work which made him successful enough in the public eye to become a member of the Legion of Honour in 1836 and a member of the Institut de France in 1844, and it gave him sufficient money to start his own opera company - the Theatre National - in 1847.

Briefly, the story concerns Chapelou, a handsome young postilion, who, when the opera opens, is marrying Madeleine, the inn-keeper of Longjumeau.

During the marriage proceedings, as apparently was the custom in Longjumeau in 1756, he is called upon by his friends to perform his party piece and sing to them. At first he declines, but being slightly conceited he gives in without too much persuasion.

At this point the manager of the Paris Opera just happens to be passing by and he overhears Chapelou's famous rondo "Mes amis, ecoutez l'histoire", with its whip-cracking refrain "Ah, qu'il etait beau, Le Postillon de Longjumeau", which contains a stunning high D in the last verse.

This song is about a legendary postilion of Longjumeau who wins the love of a beautiful princess by - wait for it - his delightful post horn playing! He seems to have been quite a character, for, as the song says, "When he entered a village, all the fair sex was ravished".

The manager of the Paris Opera is so impressed with his singing that he insists Chapelou must come with him to Paris immediately. The temptation of becoming rich quickly proves too much for Chapelou, and he leaves the weeping Madeleine behind.

Ten years have passed and Madeleine is now an extremely rich woman having inherited a fortune from an aunt. Her aim in life now is to catch and punish her errant husband. She now lives in a castle near Fontainbleau, and has changed her name to Madame de Latour.

A concert is given in her honour by members of the Paris Opera, and Chapelou - who is now the celebrated singer St. Phar - is asked to sing. He is in poor voice, unfortunately, and wheezes and splutters and coughs. On seeing the beautiful lady (whom he doesn't recognize) his voice miraculously improves, and he sings an exquisite serenade.

St. Phar eventually proposes to Madame de Latour, and he arranges a mock marriage so that he cannot be accused of bigamy. Madame de Latour, however, cunningly substitutes a real priest for the mock one, and so the marriage is real. She then appears dressed in Madeleine's simple clothes, reverts to her "coarse" voice, and publicly denounces St. Phar as a bigamist. After he has been truly upset and frightened she forgives him and all ends happily.

If a tenor is tall and handsome, can crack a whip, and sing high D's without effort then he will be a sure success in "The Postilion".

Certainly Theodor Wachtel - the first London Vasco da Gama and Alessandro Stradella - seems to have made a highly successful career singing in this opera. He sang the role of Chapelou well over a thousand times; the courtyard rondo usually being encored several times. The Times said of

him in 1862: "He sings vigorously but does not sing well". Ironically, Wachtel started earning his living as a stable lad. Perhaps he too like Chapelou was 'discovered' by a passing impresario ...

Other famous Chapelous include Helge Roswaenge who took part in a centenary performance at Longjumeau in 1936, and Nicolai Gedda, who made his debut in this opera at the Royal Opera, Stockholm in 1952. Gedda was an instant success in this role, and Karajan promptly engaged him for La Scala, Milan.

The role has recently proved a "hit" for Anton de Ridder at Dusseldorf.

To the best of my knowledge the opera has not been produced in this country since a performance by the Carl Rosa Opera Company in Edinburgh on December 10th, 1892.

Other Adam pieces popular a generation ago, and apparently shelved nowadays include the soprano test-piece "Ah vous dirai-je-maman" - virtually a coloratura setting of Baa baa black sheep, Frieda Hempel used to sing this with overwhelming success in the lesson scene in "The Barber of Seville".

Also "The Comrades Song of Hope" (Les Enfants de Paris) with the no doubt inspiring but nevertheless incredible translation by Stallybrass: "For truth and right stand in the van, Be staunch and bold and play the man .... Ye sons of light, your cause is right".

Last but not least is Adam's Christmas carol "Noel" which was once more popular than "Giselle". One only has to listen to the records of Caruso, Plancon, or Thill singing this to see how effective this carol can be.

A story is told of the young French soldier who leapt out of his trench during the Seige of Paris of 1870 and sang this carol, only to be answered by a German soldier who stood in no-mans-land and sang Luther's hymn "From Heaven above to Earth I come"!

Adam wrote good, but not great, tunes and he was honest enough to admit that he only wrote music to please people. But what better reason for writing music!

ADAM'S MAIN OPERAS

Pierre et Catherine (1829); Danilowa (1830); Le Chalet (1834); Le Postillon de Longjumeau (1836); Le Fidele Berger (1838); Le Brasseur de Preston (1838); Regine, Ou Les Deux Nuits (1839); La Riene D'Un Jour (1839); La Rose de Peronne (1840); Le Roi d'Yvetot (1842); Lambert Simnel (1843); Cagliostro (1844); Richard en Palastine (1844); Le Toreador, ou l'accord Parfait (1849); Giralda, ou la Nouvelle Psyche (1850); La Poupee de Nuremberg (1952); Le Farfadet (1852); Si J'Etais Roi (1852); Le Sourd, ou l'Auberge Pleine (1853); Le Roi des Halles (1853); Le Bijou Perdu (1853); Le Muletier de Tolede (1854); Falstaff (1856); Les Pantins de Violette (1856).

"LE POSTILLON" SELECTED DISCOGRAPHY.

Complete recording with John Van Kesteren / Stina-Britta Melander Ivan Sardi. With Berlin Radio Symphony Orchestra conducted by Reinhard Peters. Original fassung des ACCORD Fernsehfilms im Auftrage des SFB. EURODISC S 70 101 XR. Stereo - 2 records.

The postilion of this recording is the young tenor John Van Kesteren

who displays a sound vocal technique; and who sings all the complicated passages extremely well and with great charm. The rest of the cast give a good performance, and the recording, taken from a German television production, is clear and crisp.

Highlights from above - EURODISC 70657 KR. Stereo.

This record contains a sensible selection which includes all the fine things.

Highlights with Gedda / Ruth-Margaret Putz / Franz Crass.

COLUMBIA SMC 80 930. Stereo. (Playable mono).

Again a generous selection although to my mind the selection given on the Eurodisc highlights is preferable. Worth it, though, for Gedda's wonderful interpretation of the role of Chapelou. Also worth it for Franz Crass's incredible tour de force in the aria "Furwahr des Chores bester Sanger". In this aria Bijou the blacksmith proves that he too is an opera singer. This aria is omitted from the Eurodisc complete recording.

Act. I. Mon petit mari. Y. Brothier. K.7077.

This is the song sung by Madeleine at the wedding proceedings. An attractive aria delightfully sung by Yvonne Brothier.

Act. I. Mes amis, ecoutez l'histoire. (Freunde, vernehmet die Geschichte. x).

x The complete recording uses a new German translation by Dr. Werner Kelch. This aria begins "Zwei weisse Schimmel und ein wagen, Und auf Bock der Postillon ..."

The requirements of any recording of this are threefold:-

(1) The nature of the aria calls for a swaggering <u>bravura</u>.
(2) The high notes must be sung fairly and squarely, and <u>NOT</u>, as in some recordings, missed out altogether.
(3) <u>Falsetto</u> must be avoided at all costs.

As you will appreciate, this limits the choice somewhat. Of those who do not match up to one or more of the above stipulations I would list the recordings of Willy Schuller; Henri Legay; Fritz Krauss; Koloman Von Pataky and Peter Anders.

Undernoted is a selection of those recordings which 'fill the bill'.

Gedda (in Swedish)	SD 6079	(reissued on COL. MOAK 1001)
Gedda (in French)	COL. SAX. 2481 (Stereo)	33CX. 1837 (Mono)
Roswaenge (Ger.)	ODEON 0.6588	(reissued on Rococo 5247)
Roswaenge (Ger. w. chorus).	DA. 4414.	(reissued on 7P 345)
Schmidt (Ger.)	PARLO. DPW. 41.	
Marak	SUPRAPHON. SUA.	10413 / 10414. (Reissue)
Groh	PARLO. R. 1674.	
Traxel	ELECTROLA. 80 787.	
Bockmann	PARLO. P. 642.	
Villabella	PATHE PG. 27.	
Botel	GRAMMOPHON. 4-42049.	

There is little to choose from between any of the Gedda recordings - all

are excellent. It all boils down to which language you like best for opera. In the highlights recording he sings in German; the 78 is in Swedish; and the Columbia SAX recording is in French. He is thoroughly 'at home' in any of the languages, so it really is a matter of personal choice. His voice is lighter on the 78, which must have been made in the early fifties, than on the later recordings.

Roswaenge made two records of the aria. The first of those, reissued on Rococo, is taken from the rare Parlophone-Odeon recording he made when still a member of the Cologne Opera. While this is very fine, I prefer the more famous 1937 HMV recording which has the choral contributions and is sung with more panache.

Schmidt also made two recordings - in 1933 and 1936 respectively - but there is little to choose between them.

Of the modern recordings, Josef Traxel's is particularly fine.

Act. 2. Je vais donc revoir (Ich soll ihn wiederschen)

Huni-Mihacsek. BRUNSWICK 50102. ; POLYDOR 66616.

In this aria, Madeleine, awaiting the arrival of her guests from the Paris Opera, reflects on her undying love for Chapelou.

I cannot comment on Felicie Huni-Mihacsek's performance here, other than to say that her records are generally very fine, for my copy at any rate plays off-pitch, and inconsistently so at that.

Act. 2. Assis au bord d'un hetre.

Villabella. PATHE. PG. 27. (Reissued on ETERNA 722)

Legay. COLUMBIA ESBF 17100. (45).

This is Chapelou's 'concert' aria during the entertainment for Madame de Latour.

Villabella's singing of this is of the highest order, and I rate this as one of the finest records he made. The Pathe 78 is extremely difficult to come by, and we are grateful that this excerpt has been reissued on the Eterna LP "Famous tenors sing the high 'C'". The LP however does not include Villabella's fine account of "Mes Amis" which is on the reverse side of the Pathe.

Although Legay's diction is very fine and you can make out every word, his singing of this aria has little to commend it.

Finally, a word for the singers of today. If you are searching for something 'different' for your next LP recital, then you could do worse than refer to the score of "The Postilion". Although it may be described as a 'tenor's opera' - if there is such a thing - there are also 'vocal fireworks' for soprano and for bass.

A picture of Adolphe Adam appears o n page 239

* *

JUST RE-PRESSED OWING TO FANTASTIC DEMAND

REGINA, & POLYPHON DISC MUSIC BOXES, Stereo HRC2002 (can also be played on suitable mono equipment)

A selection of popular tunes by Mozart, Bellini, Wagner, Flotow, Meyerbeer, Verdi, Bizet, Massenet, Strauss & others. The recording quality of this is superb. A revelation in sound. £2.00 including postage. From, Cabaletta Vocal Art Ltd, 173, Gloucester Avenue, London NW1 8LA

E D I T O R I A L

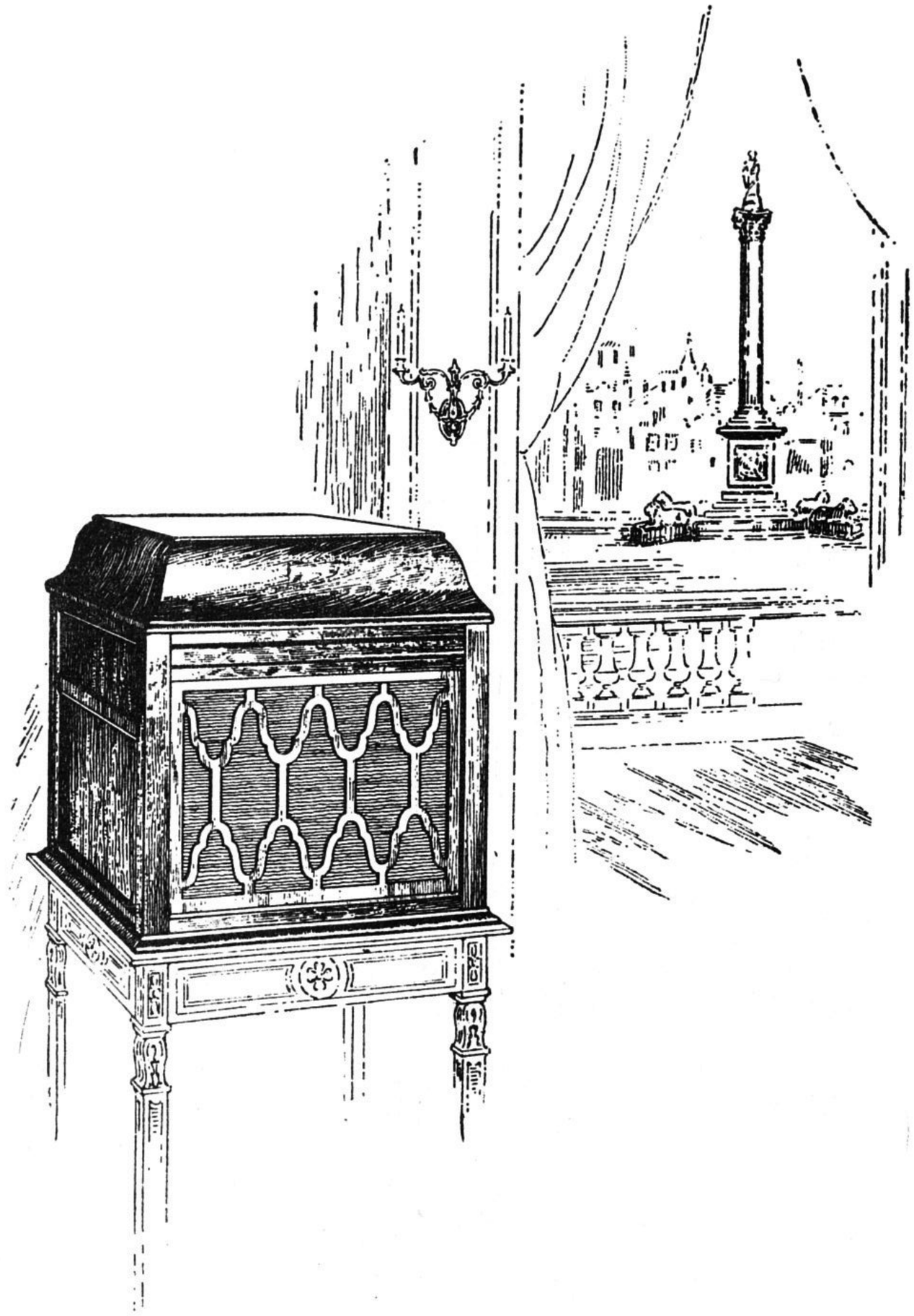
You may have noticed a small but very important addition to our title on the front page. I usually become so involved with the magazine in hand that it is not until it has been collected by the helpful postal van and disappeared down the road that I have time to sit back to enjoy the articles our contributors have submitted - for the lasting impression I shall remember. I am always delighted with the many interesting items as they come in, but it is the later "re-read" of the magazine I enjoy the most. Thus, on "re-reading" the last issue where I had mentioned the international character of The Talking Machine Review I felt that we ought to make some small token to acknowledge the pleasure coming from "knowing" collectors and enthusiasts all over the world. The word international is not new in a title, but it is very apt. From what you say in your letters, it is clear that many of you have very pleasurable correspondence with similar folk all over the world making it obvious that a collector is a collector wherever he lives.

I note that the book from the early 1930's by Reginald Foort, the celebrated cinema/theatre organist has been reprinted by Vestal Press of U.S.A. with some additional chapters by Mr. Foort as well as a listing of his recordings. Being interested to obtain a copy of this myself, I shall import some to make available to British Isles readers, so watch these pages ...

Our pages occasionally contain appeals for help from genuine researchers, mainly in the compilation of lists of recordings. I do hope that anyone possessing something which is the subject of an appeal will assist. It is often just one fact which is important to the compilation. No fact is too small. When a catalogue or list is finally published posterity is assisted permanently, thus future collectors or historians will not have so far to search as we do even now.

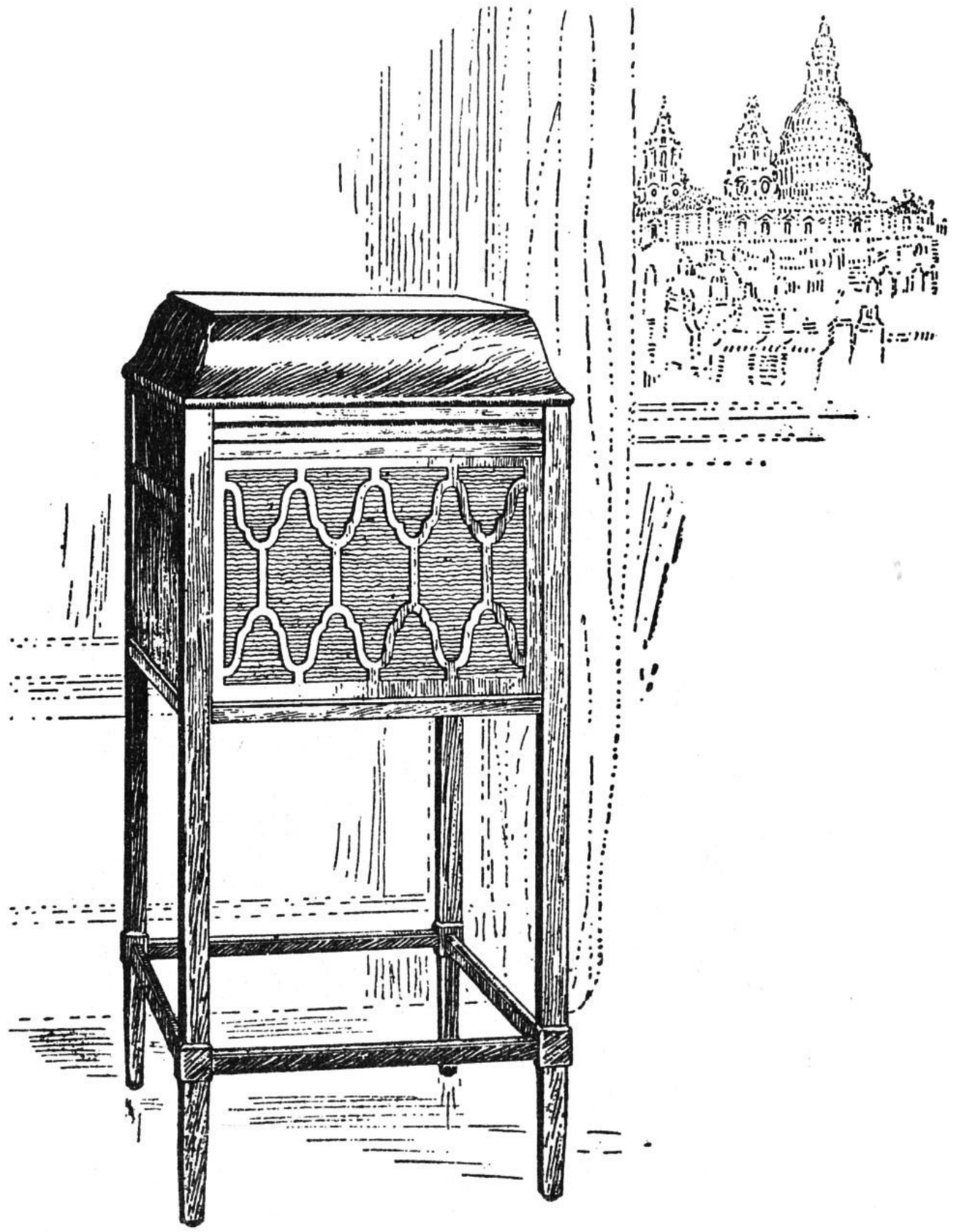
To a gloomy subject ... increases ... inflation seems to be the order of the day. Every time I pay a bill for paper, film, or 'what-have-you', there is a relentless increase. Just after you receive this issue, the British Post Office adds its stroke. Internal rates increase in a bewildering manner, according to the arbitary weight divisions, from thirty percent upwards. On the lowest weight (which includes this magazine) it is fifty. In the next range it is eighty . . . Then, be prepared readers everywhere! First of next July sees a rocket in international rates all over the International Postal Union. None of you appear to have an escape! . . . Which leads to the inevitable that I had hoped to avoid for some while when I commenced publishing this magazine . . . The subscription rates will have to increase. The new rates will be in a future issue after I have studied "forward" printing, paper, etc. prices together with the postal rates. Leaflets with the new postal rates are already available in Britain for internal (15th February) and Overseas (1st July) services if you enquire at your local 'Head' post office.

The chief topic of conversation in Britain just now is the change to a new monetary system on Monday, 15th February. We here have seen the conversion charts. It is difficult to give a comprehensive study for our readers overseas. The new structure has 100 pence (with the symbol P) being equal to



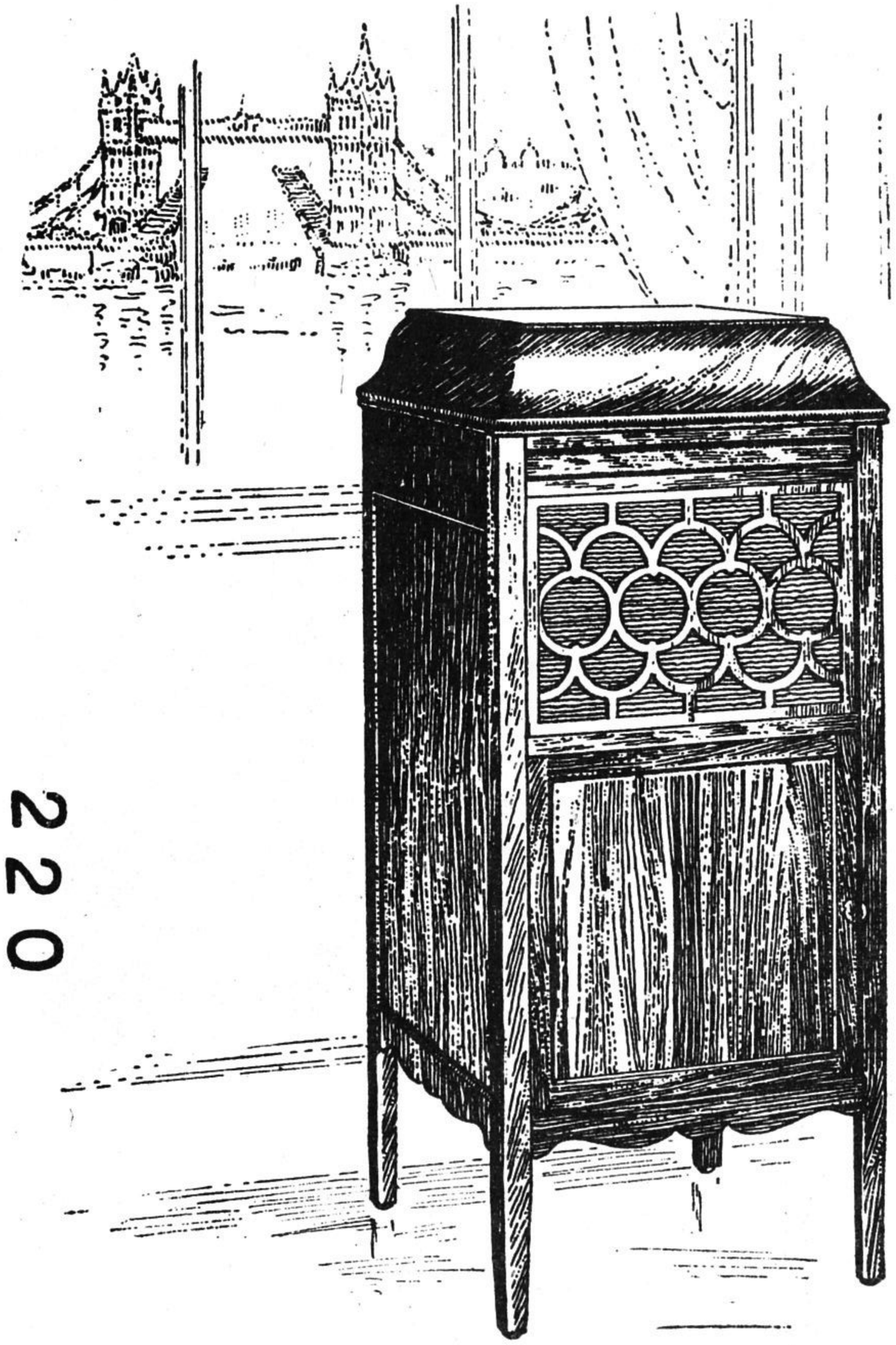
LONDON No. 1

Mahogany Finish (**Brown**)



LONDON No. 2

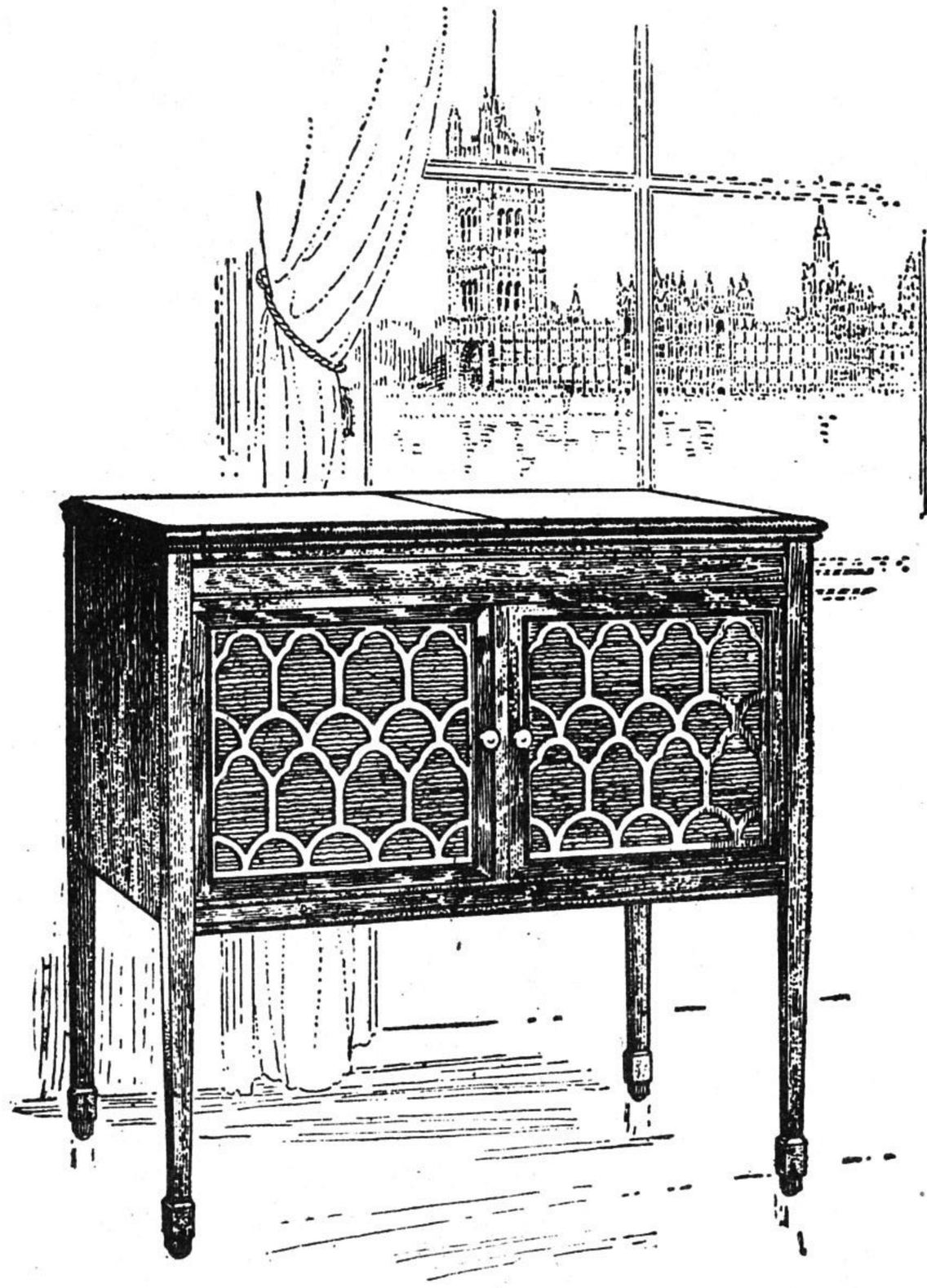
Mahogany Finish (**Brown**)



220

LONDON UPRIGHT

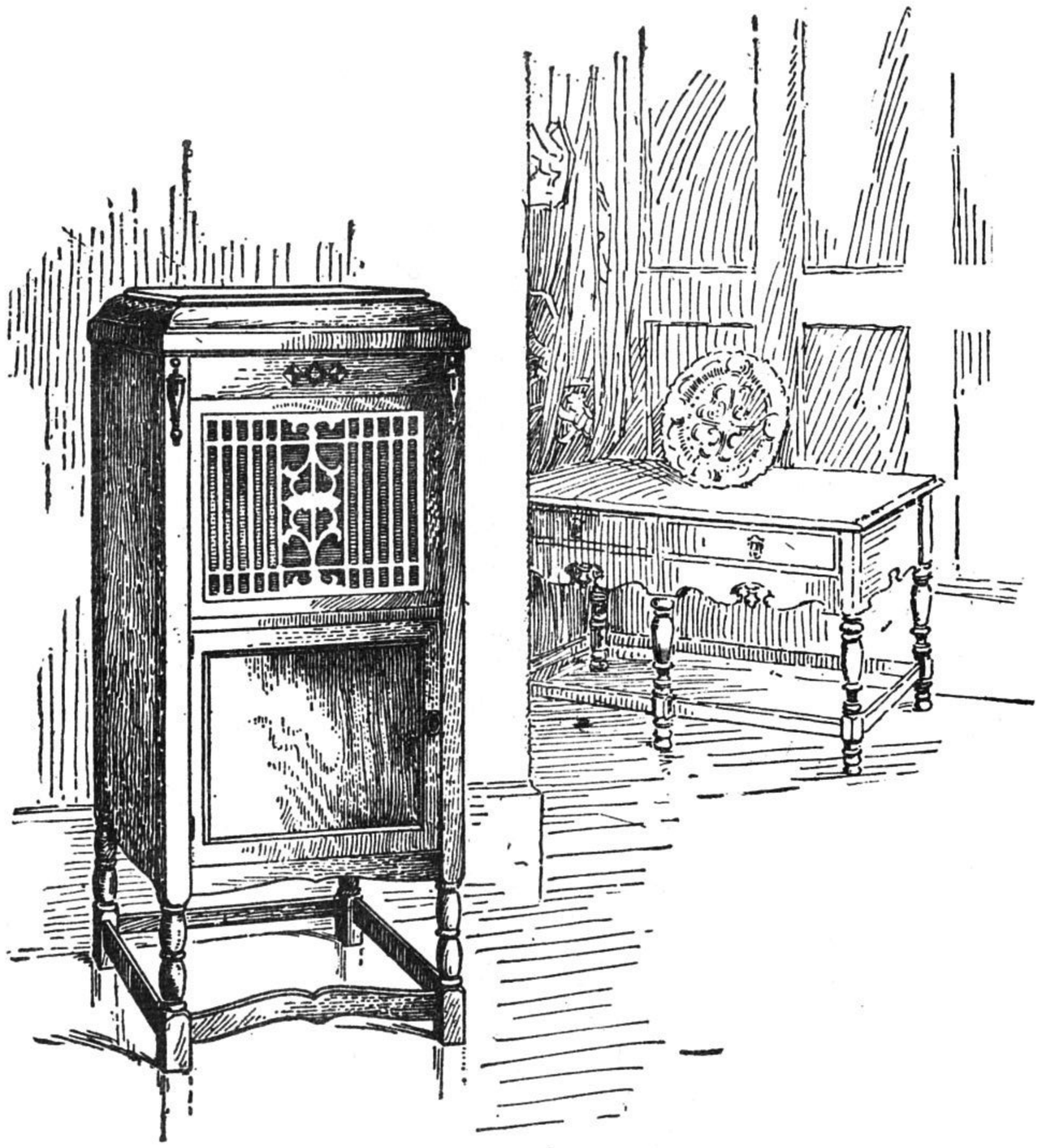
Mahogany Finish (Brown)



LONDON CONSOLE

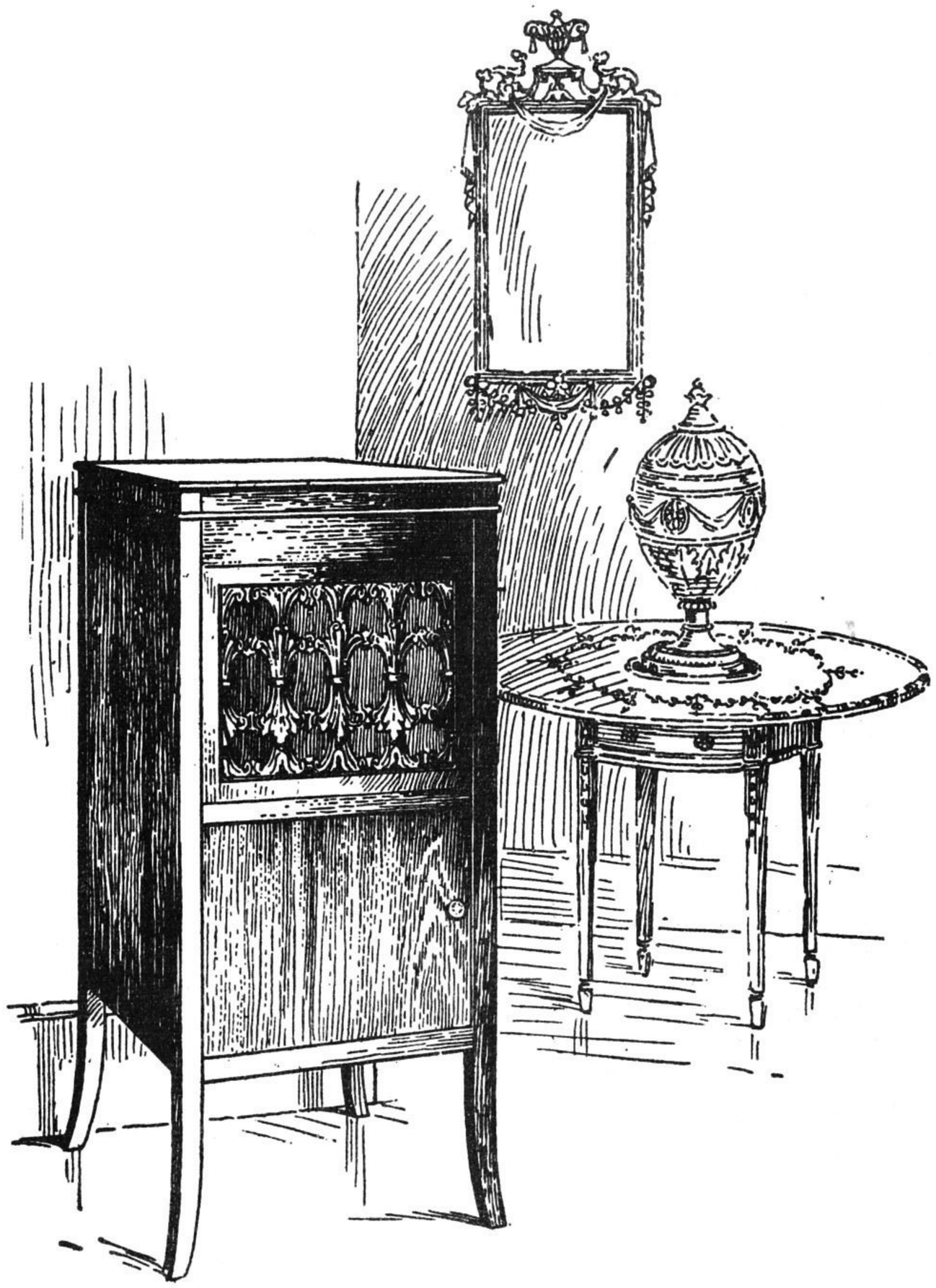
Mahogany Finish (Brown)

List Price,



JACOBEAN

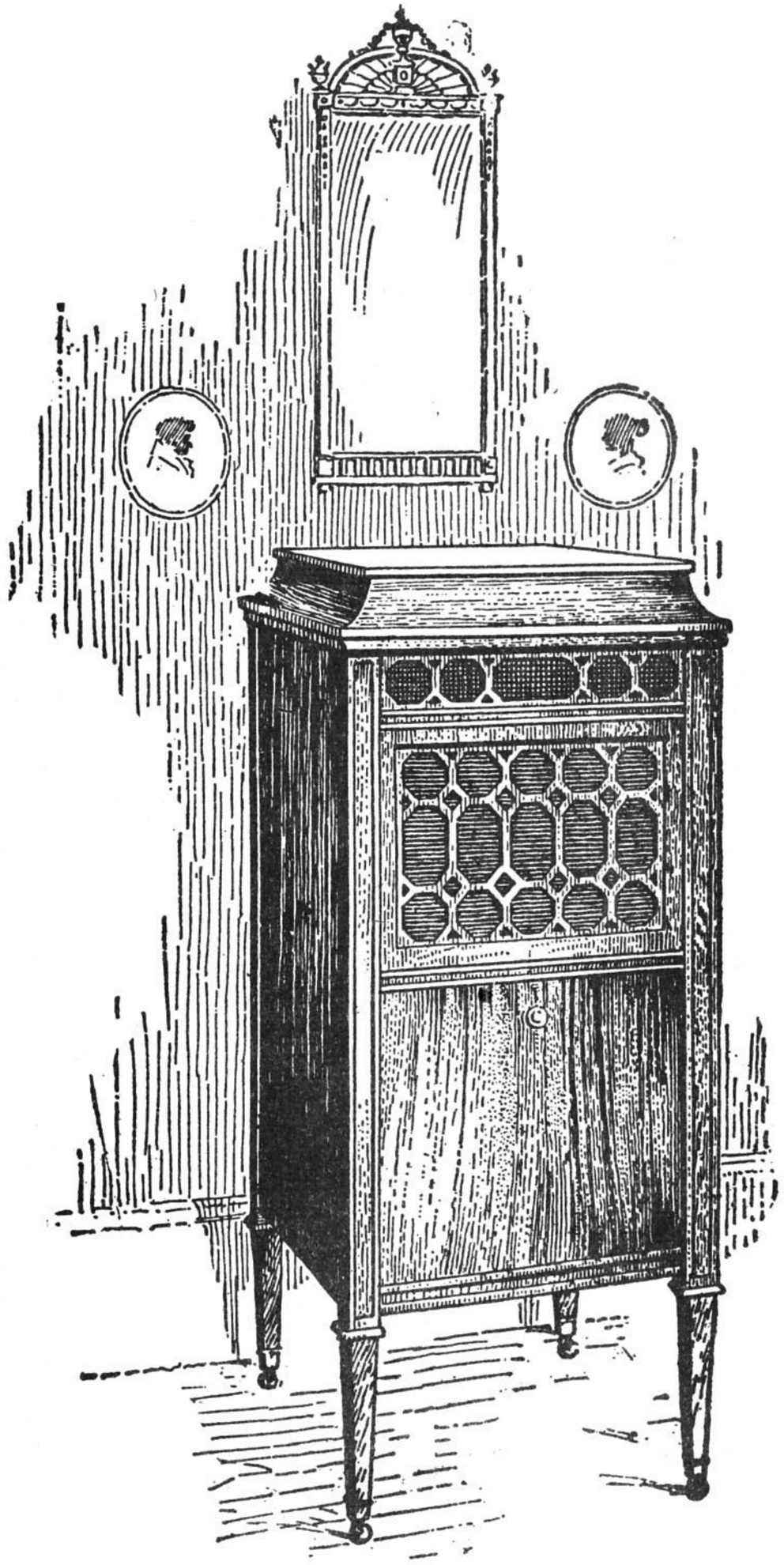
Selected Stump Oak



HEPPELWHITE

Mahogany (*Semi-Gloss*)

Also executed in selected quarter-sawed
White Oak, Fumed or Golden

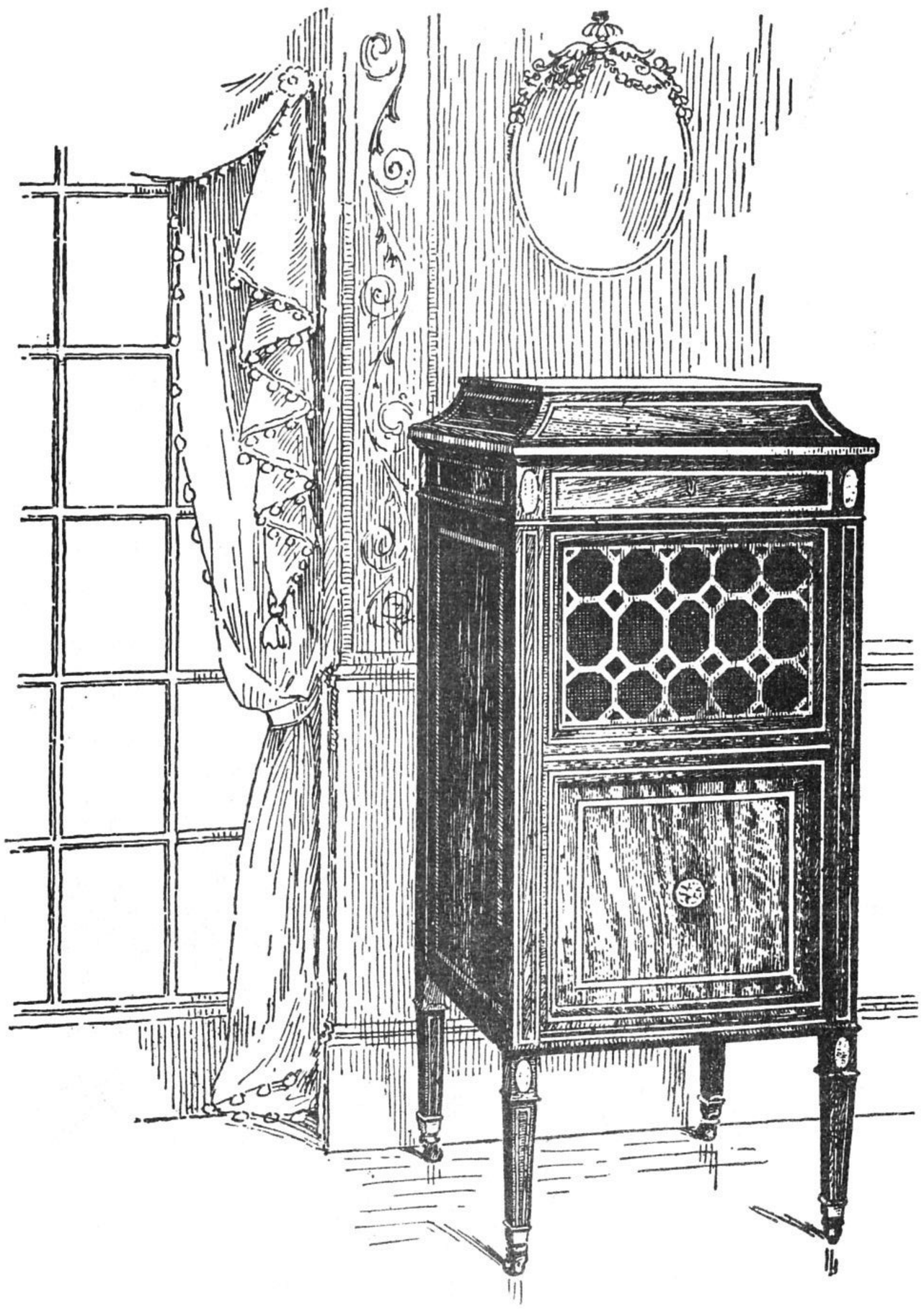


SHERATON

Sans Inlay

Mahogany (Semi-Gloss or Brown)

Also executed in selected quarter-sawed
White Oak, Fumed or Golden

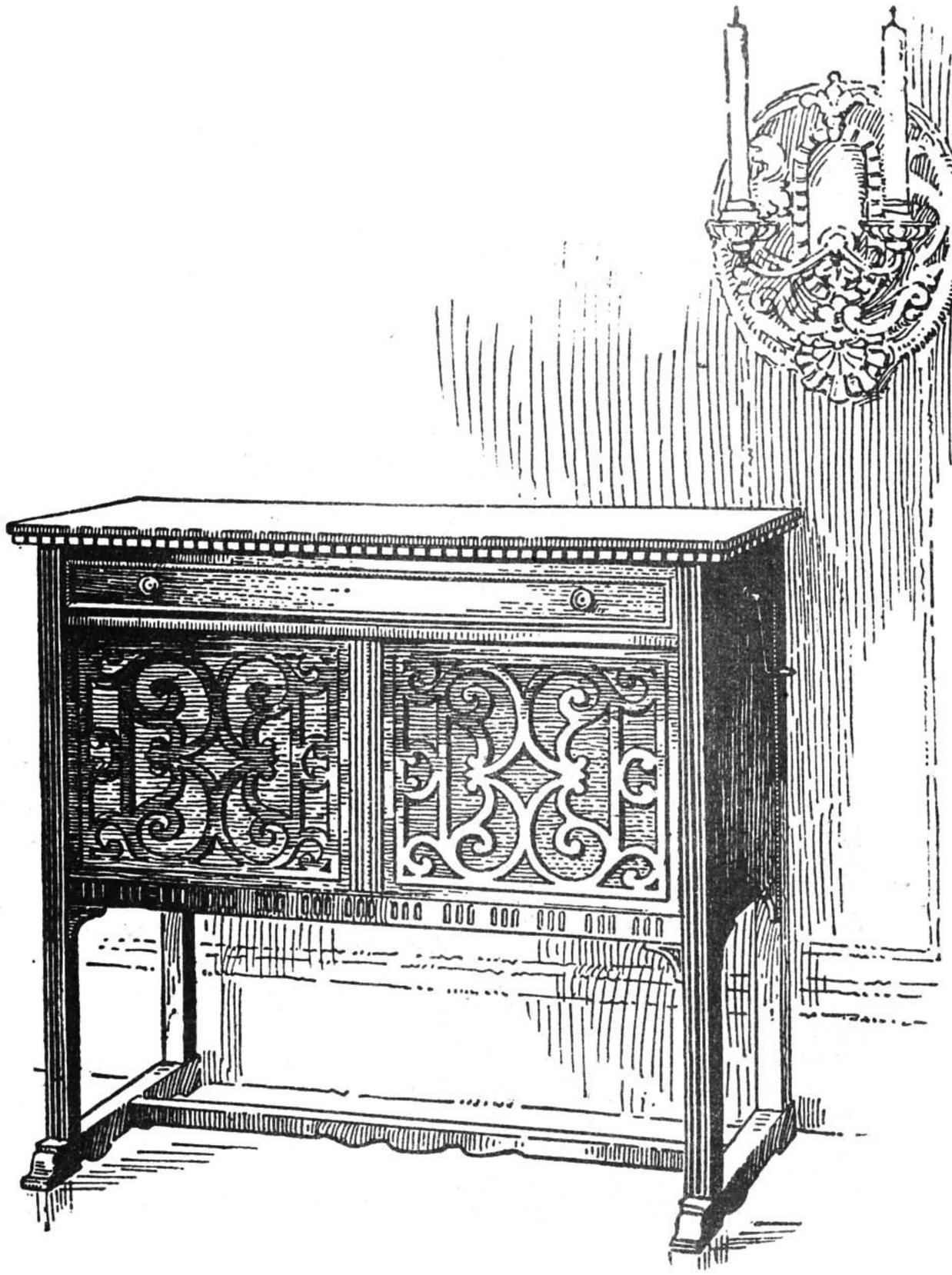


SHERATON

Inlay

OFFICIAL LABORATORY MODEL

Mahogany (Semi-Gloss)

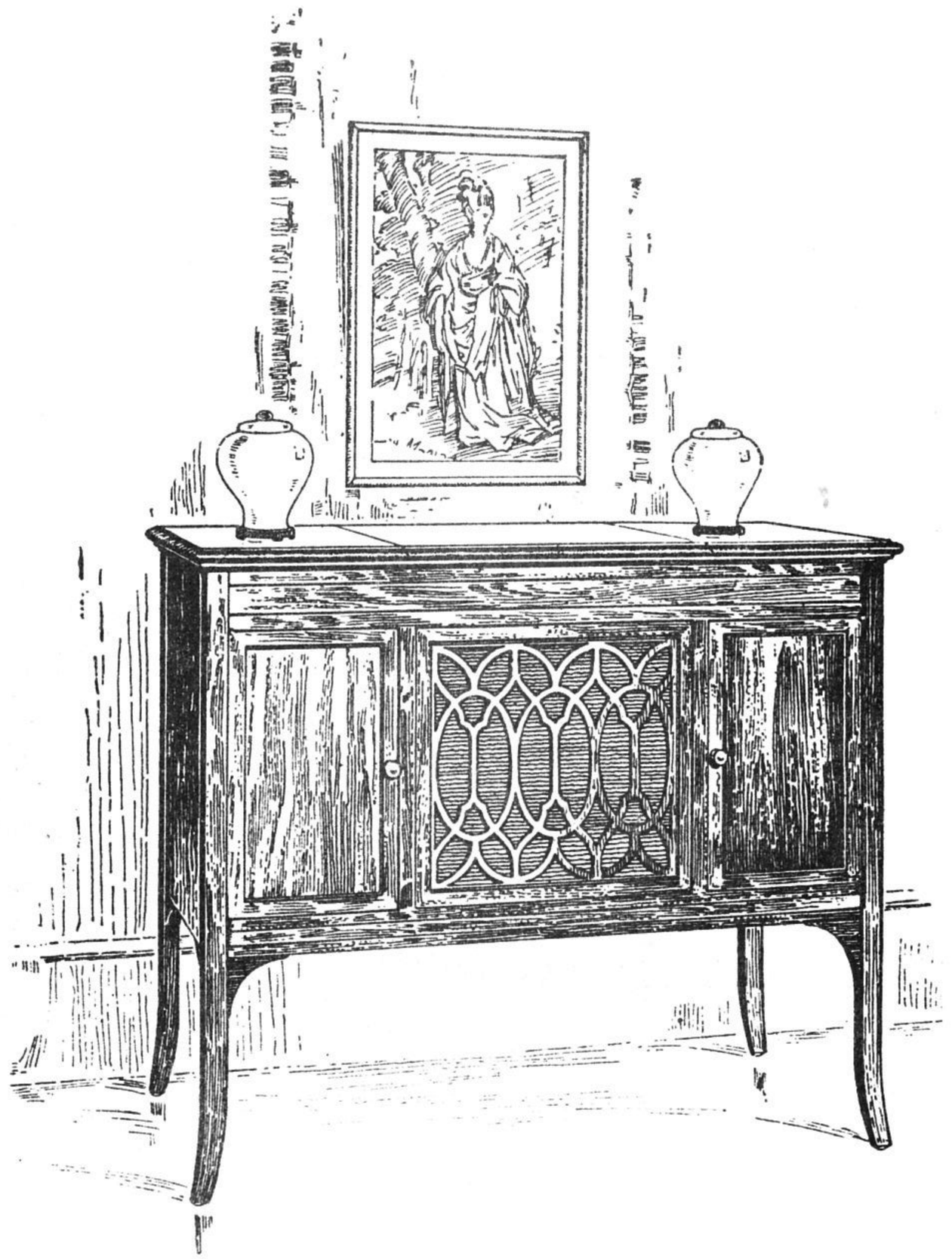


ITALIAN

Umbrian

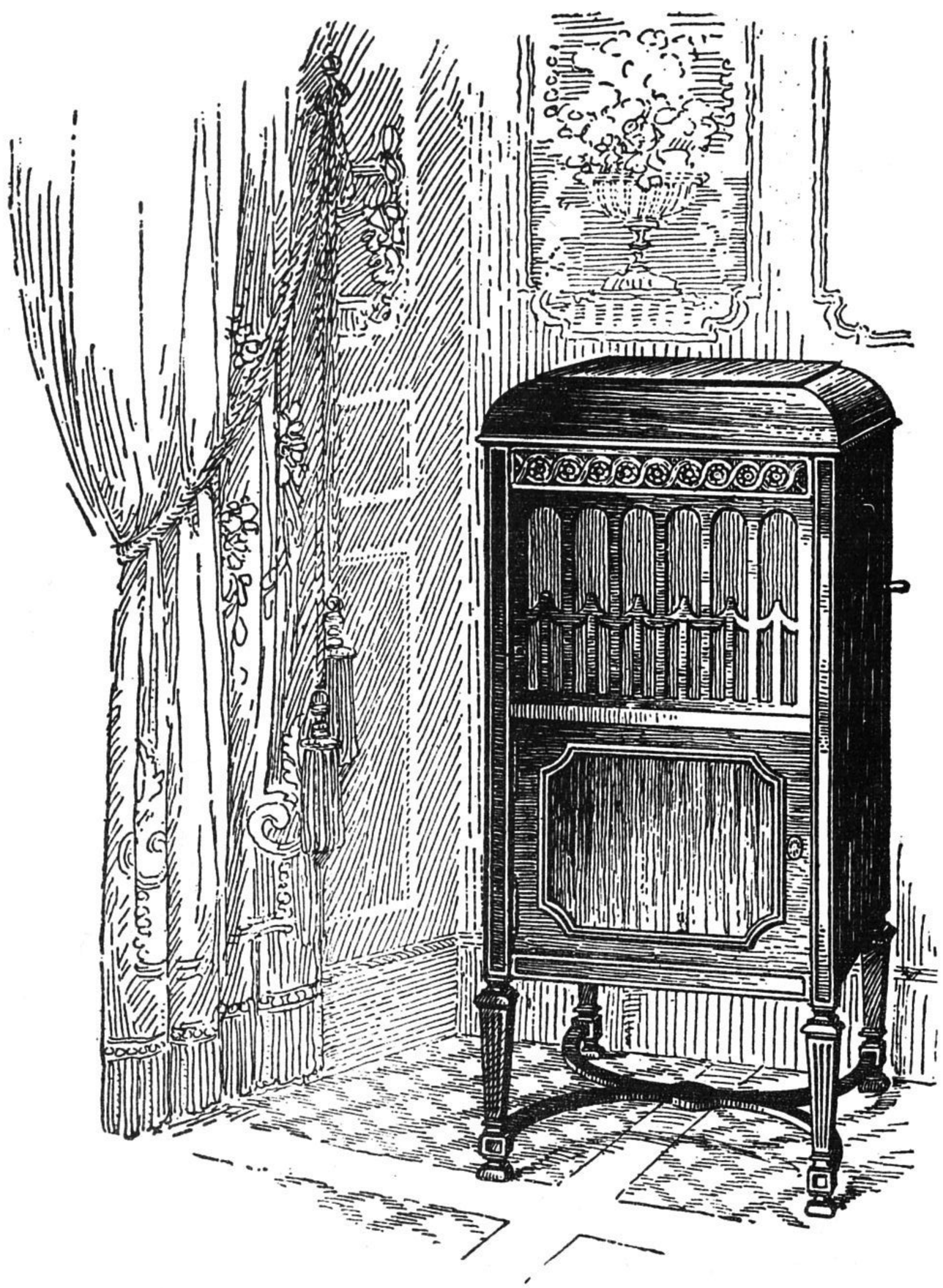
OFFICIAL LABORATORY MODEL

Walnut



BABY CONSOLE

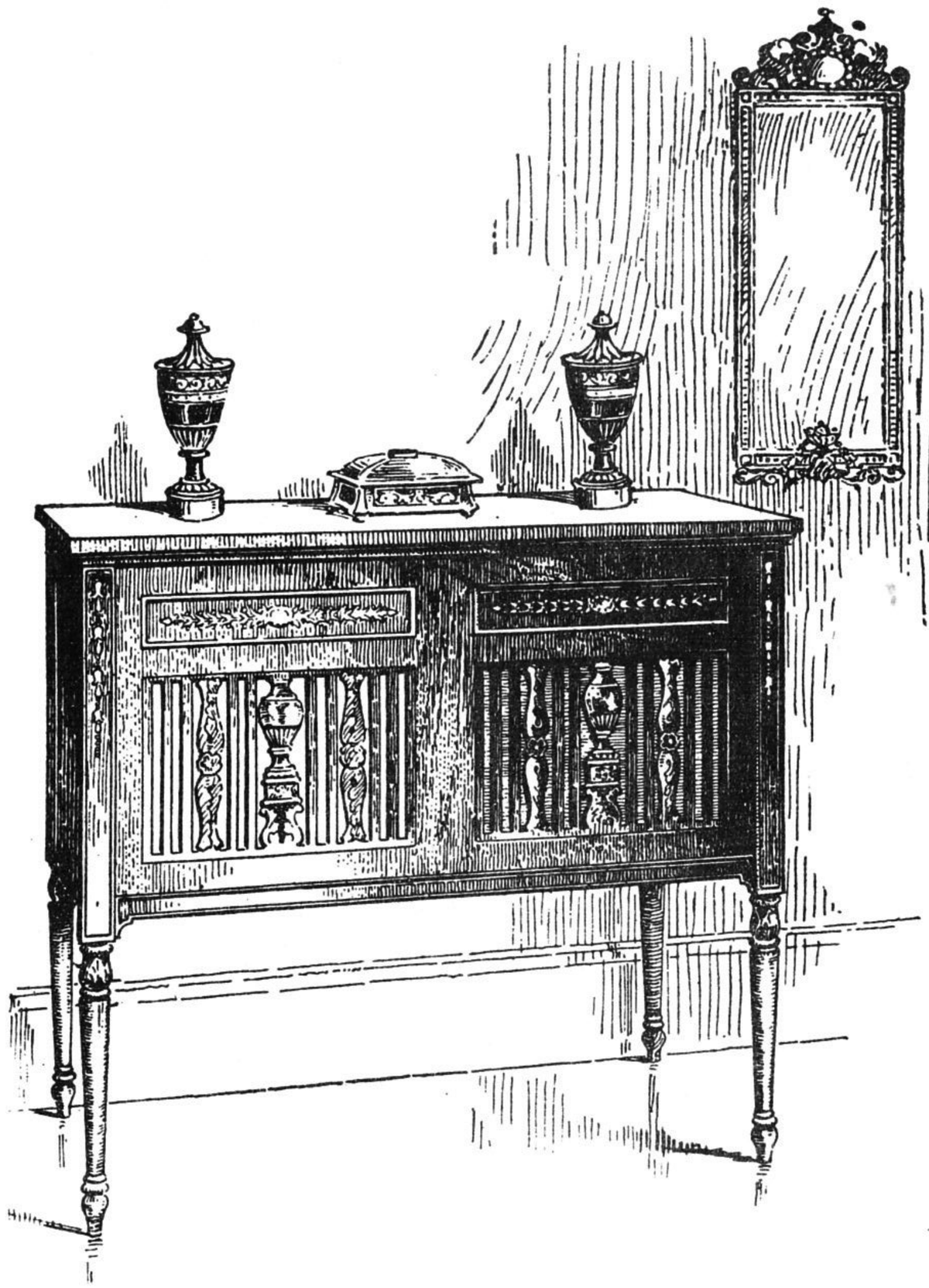
Mahogany Finish (*Brown*)



LOUIS XIV

OFFICIAL LABORATORY MODEL

Walnut (Finished in French Gray)

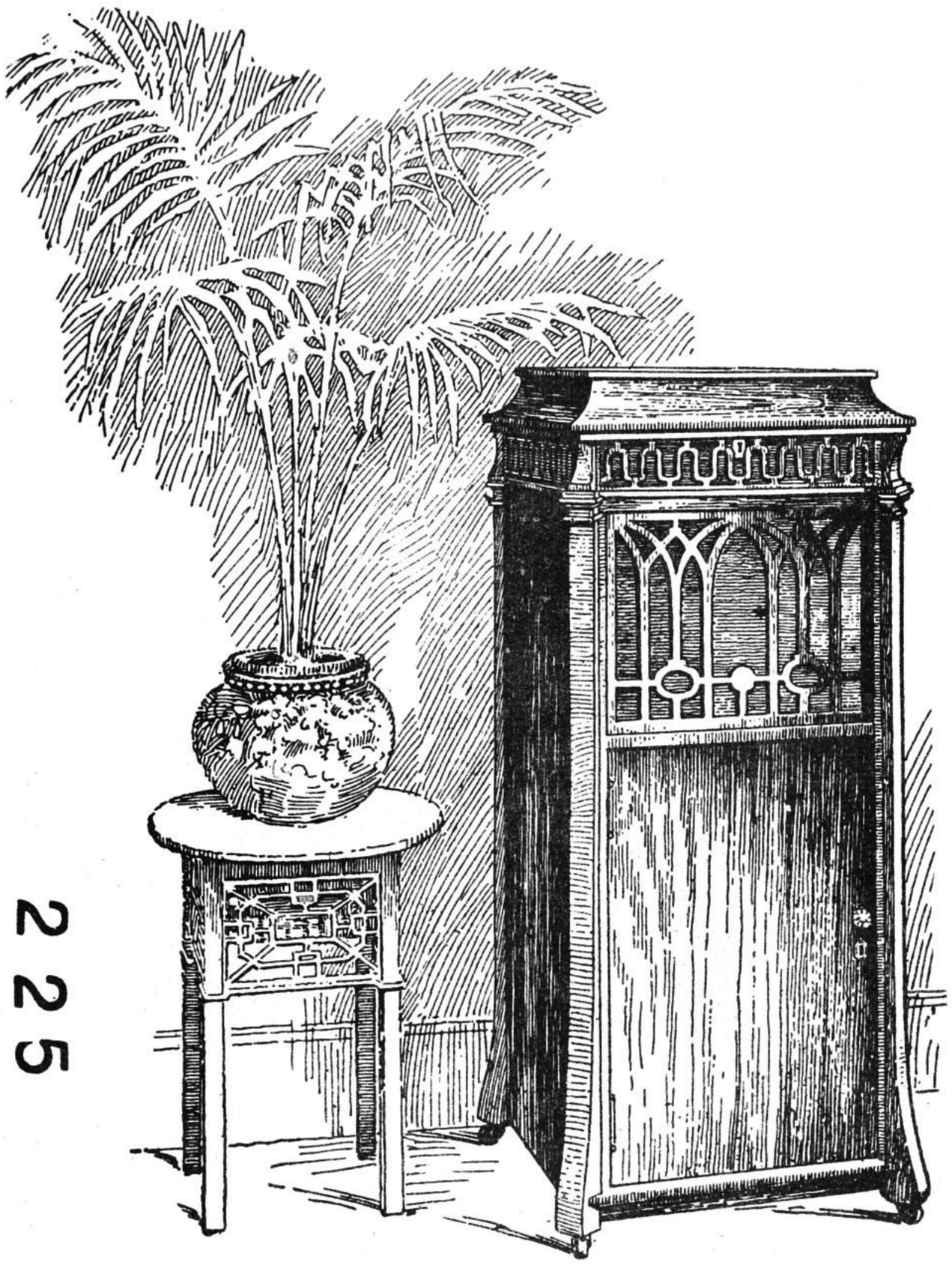


XVIII CENTURY ENGLISH

Adam

OFFICIAL LABORATORY MODEL

Mahogany (Hand Decorated)



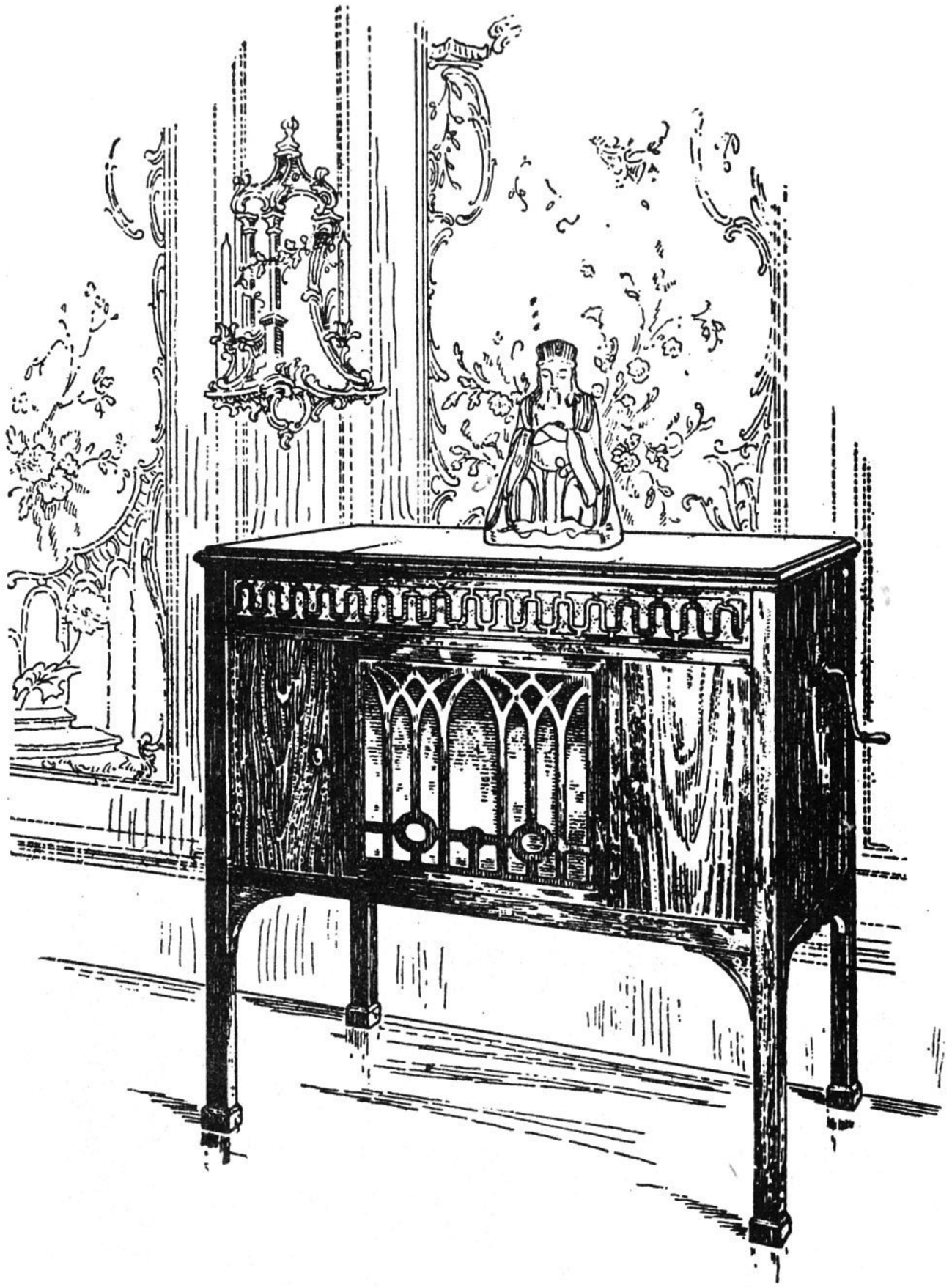
CHIPPENDALE

Upright

OFFICIAL LABORATORY MODEL

Mahogany (Semi-Gloss or Brown)

Also executed in selected quarter-sawed
White Oak, Fumed or Golden.

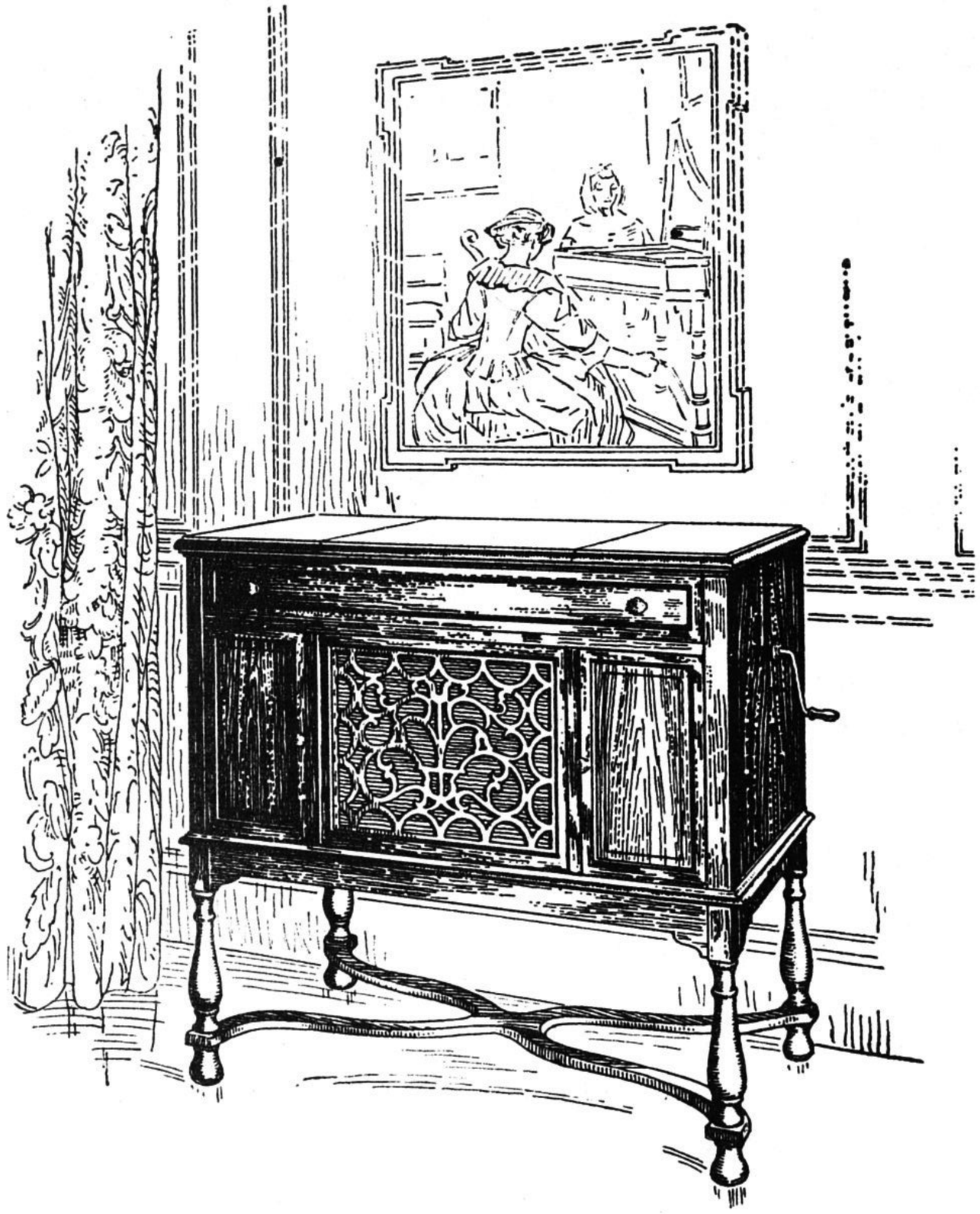


CHIPPENDALE

Console

OFFICIAL LABORATORY MODEL

Mahogany (Brown)

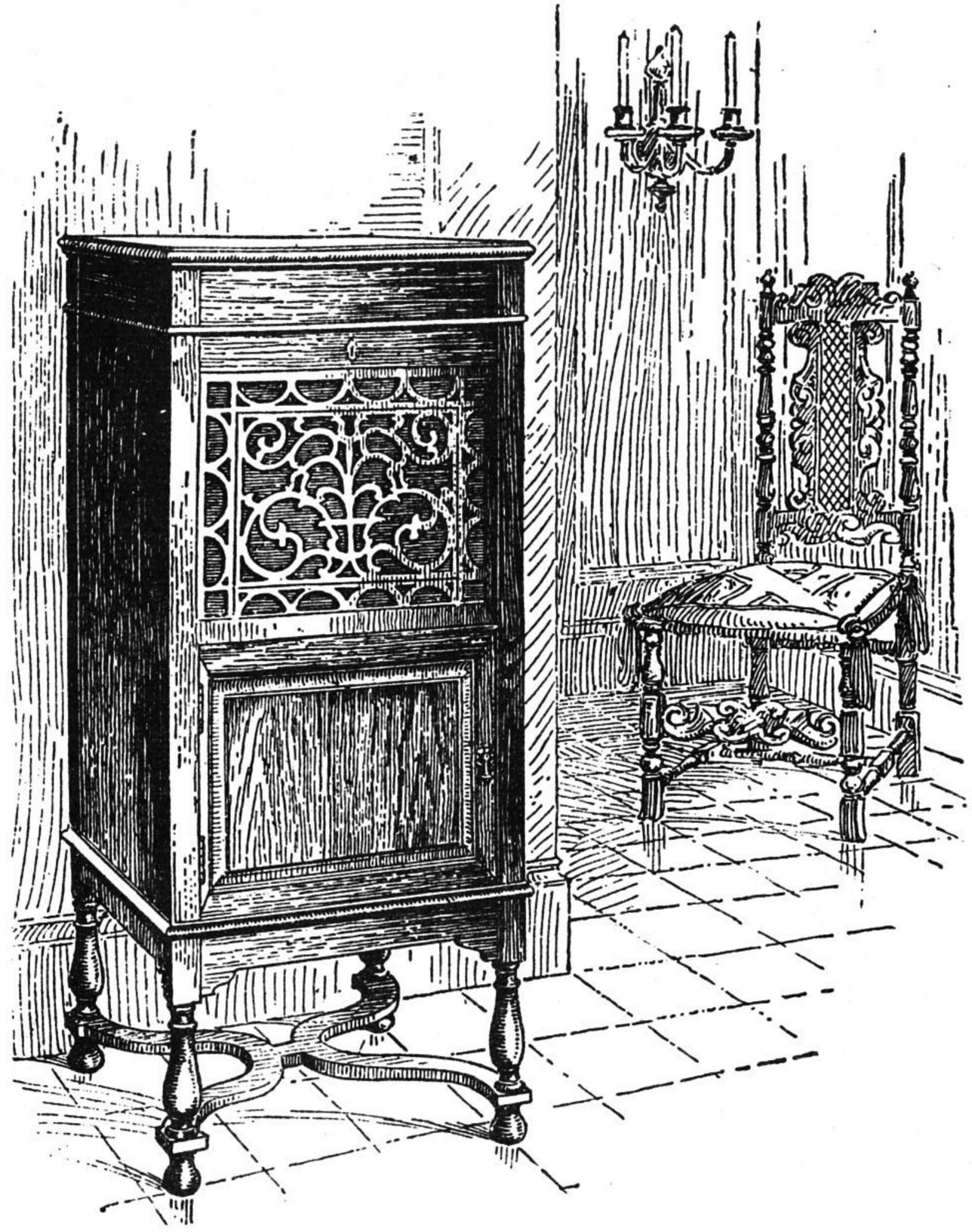


WILLIAM AND MARY

Console

OFFICIAL LABORATORY MODEL

Mahogany (Brown)



WILLIAM AND MARY

Upright

OFFICIAL LABORATORY MODEL

Mahogany

Also executed in **Walnut**

1 pound of which the value and symbol remains unchanged £). Amounts less than one pound may be written as (for example) 37P (37 pence), or £0.37. Amounts over one pound should be expressed as decimal amounts as £2.14 (two pounds and fourteen pence). Most of our readers overseas already have a decimal system in which a hundred small units compose the standard currency of their country. The exchange rate between the Pound Sterling and the other currencies of the world do not change with the introduction of the British decimal currency composing the Pound. I cannot give the rates of exchange for all the countries where our readers reside. May I suggest that on the receipt of this magazine you all acquaint yourselves with the official rate of exchange between your own country and Britain? You can then make your own handy 'ready-reckoner' with the facts given above. (But do keep in mind that when purchasing something from a "foreign" country, the banks take their commission when the exchange is effected). I would advise overseas readers to make themselves a 'ready reckoner' directly into our new currency without confusing themselves with an intermediary stage of the 'old' system.

International Postal Reply Coupons. Wherever you live, you pay a sum much in excess of the value of the coupon when it arrives at its destination. At its destination it is worth only the value of the appropriate stamp required to send a letter seamail from the recipient of the coupon to the sender. Thus these coupons cannot be used to pay for something in another country under the assumption that the recipient receives a sum exactly equal to that paid by the sender. I have suggested to various Parliamentary Post Office chiefs whom we have had in Britain that a single international stamp be produced representing the value needed to send a letter between all constituent countries of the International Postal Union so that a person could send an envelope bearing such a stamp anywhere and receive a reply in it and so obviate the need for surcharged coupons. So far my suggestion has fallen on deaf ears. It would also eliminate a whole section of international book-keeping.

If someone having G&T 2-2979 by David Bispham could write a little "review" we would be grateful.

The Victor Cafe. I have just received a charming letter from Mr. Henry Di Stefano together with other items proving the Cafe to be very much in operation still. We shall devote some space to this in a future issue.

We are grateful to John Dales who loaned the postcard reproduced on the front cover, yet another 'parody' of the His Master's Voice trademark. ... So unintentionally my theme has been as international as the altered title of the magazine ... Happy collecting everywhere in 1971.

Ernie Bayly.

THE PHONOGRAPH - THE WONDERFUL INVENTION

Extracted by W. A. Minnick from "The Youth's Companion" of 28th March, 1878.

A copy of the illustrations of this article are on page 239.

No one on first seeing the machine could possibly imagine its object. You see a heavy cast-iron base, or bed-plate, about fifteen inches long and

six wide, and perhaps one inch high. At each end is an upright standard of steel, three inches high, and on these two standards is supported a steel spindle about thirty inches long. A flue screw thread is cut on this, and by means of other screw threads in the holes at the top of the standards, the spindle can be made to move to the right or left on turning the handle at the end of the spindle.

The handle is at the right, and at the other end is a heavy balance-wheel, to give steadiness to the motion. The spindle is thus a horizontal screw, that may be screwed backward or forward for nearly its whole length. In the centre of this screw is a brass cylinder, about nine inches long and three inches thick. This is firmly fastened to the spindle, and moves with it whenever the handle is turned. On this cylinder is cut a very fine spiral groove, about one-tenth of an inch deep, and extending over the whole cylinder in a continuous groove from end to end.

At the side of this cylinder is a mouth-piece, and behind this, and supported by a brass framework, is an iron diaphram, the two parts being precisely like the mouth-piece and diaphram of a telephone. Behind the diaphram is a delicate metal point or stylus, supported by a tiny brass spring, and joined to the diaphram by a small ring of rubber, fastened on with sealing-wax. The mouth-piece, diaphram and stylus are supported by a bracket that rests on a swinging arm secured to the base of the instrument.

This is all that appeared as I sat down to the table beside the machine, while my friend, the professor, prepared to show me how and why it worked. He took up a long smooth sheet of tin-foil and wrapped it round the brass cylinder, and pasted it down with a little shellac. He then moved the arm that supported the mouth-piece, and pushed it close up to the cylinder.

"Now", said he, "you observe that the little stylus at the back of the diaphram presses on the foil wrapped round the cylinder. If I now turn the handle of the spindle, the stylus will push the foil into the spiral groove, and make a continuous grooved mark on the foil".

This he did, and I watched the machine as it turned and traced the fine indented mark on the soft foil. Then the professor stooped over the instrument and placing his lips near the mouth-piece, said, in a loud voice, -

"Mr. Charles Barnard has come to see the phonograph. Ha, ha! I do de-c-la-r-e!".

It was rather queer to have one's name shouted out in this manner in the quiet laboratory, and I did not know what to make of the proceeding. A number of the students, hearing the words shouted out in this style, came near to see what was going on. Some of them laughed, as if they knew what was coming; but they said nothing, and stood waiting to see what would happen next. Then the professor drew back the swinging arm so as to remove the stylus from the foil, and then quickly turned the handle the opposite way. In a moment the screw had moved back to its original position, and the professor put the mouth-piece and diaphram in place again, with the stylus resting in the groove made in the foil.

I thought he was about to begin again and say something more. No. The machine was going to talk. The professor took up a piece of stiff cardboard, rolled into the shape of a funnel, and placing the small end at the mouth-

piece, began to turn the screw as before.

The professor had a half-smile of mingled science and fun on his face, and all the students stood silent, as if something wonderful was about to take place.

There was a faint scratching sound from the funnel, and then, why, then - the machine said, in a shrill and piping voice, -

"Mr. Charles Barnard has come to see the phonograph. Ha, ha! I do de-c-la-r-e!".

What could we all do but laugh? It was past belief, too wonderful, too strange and altogether absurd! That thing say all that, precisely as the professor had said it, and with a long drawn-out shout at the end of the word "declare", just as he had shouted at the end! For more than two hours the phonograph recorded every word we spoke into it, and then repeated each word precisely as if the machine had been alive.

There have been strange and wonderful inventions before, - the steam engine, gunpowder and the telegraph. Here is something more wonderful than the telegraph. The phonograph is a speech recorder and speech repeater. Every word or sound spoken or made before it, in any language and by any voice, is printed on the tin-foil, and this same foil will at any time, and as often as you wish, repeat every word marked upon it so that all who are near may hear.

The idea of the phonograph is wonderfully simple. The vibrations of the air from the voice cause the diaphram to quiver, and it beats backward and forward. The tiny stylus behind it moves also, and for every vibration makes a mark or dent on the foil. Then, when the screw is moved back so that the stylus may travel again over its path, it slips and slides over these dents, and drags the diaphram after it. Thus every dent made by the vibrating diaphram is again repeated, and the diaphram is made to give back to the air the very vibrations it received from the voice. It literally and actually talks.

Can you imagine any more marvellous and wonderful invention? a machine for recording speech, a machine that will repeat any song or any words in any language and in their proper order, and as many times as you wish. Now if we want to send a message to a friend, we may speak into a phonograph, and make a record of the words in foil. We can then take off the foil and send it to our friend by mail, and he can put the foil on his machine, and then turn the handle and hear every word we said.

Is not this all very strange and funny? Think of a machine that can talk, laugh, sneeze, or sigh, or cry, speak French or German, or even imitate the bark of a dog, or the crow of the morning rooster.

Charles Barnard

* *

A GUIDE TO THE EDISON CYLINDER PHONOGRAPHS by George Frow

As reviewed in the 'Talking Machine Reviw' of December, 1970

Profusely illustrated. A comprehensive survey of all Edison spring-driven cylinder phonographs 1895 - 1929. Includes coin-slot, horns, reproducers, recorders & accessories.

Price £1 (including new postal rates) or, $ 3.50

from Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.

WELL-KNOWN ARTISTS IN UNLIKELY PLACES

by Bjorn Englund

One of the most interesting things in record collecting is, to this writer at least, to find records by his favourites on little-known labels from far off countries. I give below details of recordings made in Scandinavia which may have escaped the attention of record collectors. It is hoped that readers will contribute similar articles documenting recordings made in their countries by internationally famous artists.

Gracie Fields recorded at least two sides in Copenhagen in 1940 (issued on Tono T 21153).

Carl Brisson recorded at least thirteen titles (probably fourteen, but one title was coupled twice) for Odeon in Stockholm in 1917 or 1918 (issued on 953A, 954A, 2255, 2256, 2318, 2332) and in 1947 - thirty years later - he made four more sides for the same company in Stockholm (issued on ZA 11 and ZA 12). He probably made several recordings in Denmark, but I have note of only one (Polyphon XS 43300 from about 1940). (Can Dr. Rosenberg or Mr. Gottlieb shed some light? -Editor).

The lovely Chilean singer Rosita Serrano made a great number of recordings for Telefunken in Berlin during the late 'thirties and early 'forties, not only in Spanish, but also in Portuguese, French, English and German. It may not be known that while visiting Stockholm in May 1943, she recorded two sides in Swedish which were issued on Telefunken A 5330.

Personally, I was never fond of the German pianist Peter Kreuder (his playing seems to me to be too calculated a la Liberace), but he was an undoubtedly important recording artist making several hundred sides from 1930 for Ultraphon, Odeon and Telefunken. Of the many titles he made, six were issued only in the Swedish Telefunken series (A 5220 recorded in Berlin in March, 1940, A 5225 recorded in Stockholm on 12th December, 1940, and A 5235 recorded in Stockholm on 31st May 1941). Six other titles were recorded in Stockholm but issued in the regular German series: A 10152 (27th July, 1940), A 10153 and A 10154 (both 30th July, 1940).

STANDARD DISC TALKING MACHINES

by Ernest C. Allen

Many collectors are acquainted with the Standard Models A and X disc machines which have a turntable with a half-inch stud. Naturally only records offered by the company with a half-inch center hole could therefore be played. In the book, "From Tinfoil to Stereo" by Welch and Read there is shown on plate XVI, G, a model X machine. Actually this is an "X2" machine. It has the small morning glory type of horn which lays upon the cast aluminum tone arm.

The Standard Model X machine was housed in oak case with decal bearing the name. The turntable was 10 inches in diameter and was fitted so that only records having a half-inch center hole could be played. The tonearm was cast aluminum and measured 12¼ inches long. The horn was all black in color with gold lining around the edge of the bell and at the point of inter-

section of the body and bell. Both the body and bell were steel. The bell is 8½ inches in diameter and the overall length is under 14 inches. The horn pushes into rather than screws into the brass elbow.

The Standard Model X2 version has the notation "X2" appearing in both the tonearm casting and the black cast iron arm which mounts to the side of the case. The tone arm is longer than the X tonearm. The X2 tone arm is 13¼ inches long. The horn is typically red lacquered in finish with gold lining. It is 17½ inches in length across the opening. The horn can be described as a small morning glory type, it has 8 petals. The turntable is fitted for the half-inch hole records.

The Standard Model A unlike the above two was a rear-mounted machine. It has a hollow and tapering tone-arm that mounts from the rear. The front of the oak case has a large red decal with gold lettering. The company address on my machine is given as 200 Monroe St., Chicago. Fitted with a 10 inch turntable also, it requires the half-inch center hole records. The horn is a short morning glory type with 8 petals and length across the opening about 17 inches. The horn is typically red. I have seen the same horn in blue but believe the blue color is more normally suited to one type of Harmony machine that bore close resemblance to the Standard Model A. The Standard X2 horn seems typically red but I have seen the same horn in black and also blue. Both had gold lining. The blue was used on a machine very much like the Standard X2 and called the "Imperial No. 1". To stray briefly from the subject - the Imperial No. 1 and Imperial No. 2 are unique machines that bear close resemblance to Standard and use many of the same parts. The Imperials are outside horn machines that have 10 inch turntables fitted for the ¼ inch center hole records. The Imperial No. 2 is a rear-mount machine with hollow tapered tone arm and colorful horn with red background and roses added. The Imperials are clearly off-shoots of Standard and are midwestern products probably unheard of in other parts of the United States.

The Standard Model H was an outside horn machine with 10 inch turntable. It was fitted so that the half-inch hole records had to be used. However, I have seen a machine I believe to be an H that was for ¼ inch hole records. The H had an oak case and an ornamental ring encircled the turntable. The Standard Model E is a table model, internal horn machine with wood front grille. The case was oak and the decal like that on the Model A except of course indicates the machine is a "Model E". It has ten inch turntable and takes the half-inch hole records. The so-called "open-works" Standard had the same horn and tonearm arrangement as the Standard X machine. The open-works was fitted for the half-inch hole records but the turntable was only seven inches in diameter. Standard seven inch records were used. The base was cast iron, painted black with gold lining. A decal on the base gives the Standard name and information. I have had two of these machines the second appearing just like the first, except the second has a decal that says "Diamond Talking Machine. Chicago. USA".

Standard records that normally are encountered are 10 inch in diameter with half-inch center holes. There are also the same records sometimes seen with ¼ inch center holes. Seven inch diameter ones with half-inch holes also occur. I feel rather certain that the models X, X2, A, H, E, and open-

works machines are not the full number of different varieties of Standard machines. However, they are the ones I am familiar with. In circa 1909 Sears Roebuck was selling a slightly changed version of the Standard Model X machine. Their machine was called a Harvard and had a plain case with no decal or other identifying marks of information. The turntable had a stud for the ¼ inch hole records. This was not really a Harvard as there is at least one model of machine that can properly be termed a Harvard as the name Harvard is cast into the very attractive aluminum arms.

Standard, like Busy Bee, seems typically a midwestern product. I haven't seen much printed literature on Standard. I do have one sheet which states that the Consolidated Talking Machine Co., a manufacturing company, was incorporated under the laws of the State of Illinois as successor to the Standard Talking Machine Co., the United Talking Machine Co., the Harmony Talking Machine Co., the O'Neill-James Co., and the Aretino Co., the address of the Consolidated Talking Machine Co. is given as 227 W. Lake Street, Chicago, Illinois. The Consolidated Company offers for sale the Consola, Standard, Harmony, United, Symphony, Royal, Aretino, Busy Bee, and Yankee Prince.

For illustrations of Standard Disc Talking Machines, see pages 30 and 32 of "A Portfolio of Early Phonographs" by Lawrence A. Schlick (1966).

ADDITIONS TO THE JAY WHIDDEN DISCOGRAPHY

(Sent in by Steve Walker who had them from Alasdair Fenton)

JAY WHIDDEN BRUNSWICKS

On Br. 6688/9 the vocalists are Lee Nanton and Loyce Whiteman.

The following was the last session made for Brunswick (vocalists, Lee Nanton and Lawrence King). San Fransisco, 21st April, 1934.

SF-108	This is our last night together	AmBr 6875
SF-109	Dream of me darling, tonight	AmBr 6895
SF-110	Baby, take a bow	AmBr 6875
SF-111	Somebody cares for you	AmBr 6895

JAY WHIDDEN IMPERIALS

IMPERIAL 2157 Sweet Marie, mtx. is W-5296-2
Come on, Baby, mtx. is W-5295-1

REPAIRING THE ARMS OF DISC GRAPHOPHONES by Robert Vale

Concerning the article by Ernest Allen in the August 1970 issue of The Talking Machine Review ... I have made such a repair myself using only ARALDITE adhesive and curing in the kitchen oven. To me, this seems safer than drilling for pins as Mr. Allen recommends. It appears to be sufficiently strong as I repaired the ring that holds the soundbox (which was in three pieces). It is still as strong as new.

LETTER TO THE EDITOR

Dear Ernie,

Regarding Winner 2144, the Titanic memorial record, you may be interested to know that there are at least two editions. What appears to be the earlier version has a spoken dedication before the song 'Stand to your post'. The matrix numbers for this version are 3122N for 'Stand to your post' and 290N for 'Be British'. The other edition has 0 289 Z for 'Stand to ..' and 0290 N for 'Be British'. The former has a black label with gold lettering and a picture of the horse on an angle with a man in the foreground. The latter has a red label, with the horse side on.

With kindest regards,
Frank Van Straten,
South Yarra, Australia.

LETTER

Dear Mr. Blacker,

Through Mr. Bayly I have received the details of your "Marspen" 5¼ inches record, and I am pleased to tell you that it was made by Edison Bell for Marks and Spencer, Ltd.

The 5¼" 'Bell' records give no artists names either, but "Drink to Me Only with Thine Eyes" sung by Robert Carr (Baritone) was issued on Winner 4185 in April 1925, and "When You and I Were Seventeen" is on Winner 4249, sung by Gerald Adams, and issued in October, 1925.

Yours sincerely,
Karlo Adrian.

COLUMBIA THRU SEARS — Part 4. — by Peter Betz

Fall, 1905

The AT Graphophone was now offered with the improved above-record reproducer, (like Edison Model O), system eliminating the fierce reproducer-to-horn right angle, a change that should have been instituted years earlier. Though going by the old model nomer, this machine, with its newly-fitted oak case is really a different machine altogether, and one rightly thinks of it as the Jewel or BK type, as it would later be known, with the incorporation of the Lyric spring contact reproducer in 1906. Several other improved Graphophones are offered as follows:-

1.	cylinder	a. AW	Odd friction (vertical stylus) reproducer	$35.00
		b. AO	Standard D repro. above record	$30.00
		c. AZ	First Lyric (spring-contact) reproducer	$25.00

2.	disc	a.	AK	$15.00	c.	AH	$30.00	e.	AR	$65.00
		b.	AJ	$22.50	d.	AY	$50.00			

The super low-priced Harvard line continued to develop. The Harvard 7" record was reduced to 28¢. Machines were the Harvard #2 (S10.50), #3 (S13.25), and #4 at S17.40. Disc and cylinder Columbias continued as before with 2 pages each.

Spring 1906

One interesting cylinder Graphophone, the type BE appears. One cannot tell from the picture but this should have had a 6inch mandrel on it. It is not so advertised, but all the B series Columbias of this time period such as the BG, BF, BET, were long mandrel models. No 6inch Twentieth Century cylinders are listed in the record section.

The Columbia 'Aluminum Tone Arm' disc machines now make their appearance. The Champion was S30.00, and the Sterling was S45.00. According to Plate xii, From Tinfoil to Stereo, these would have been the BH and BI types respectively. The Harvard line continues as #3a at S14.90 and #4 at S17.40. They are good-looking, seemingly rugged little beasties, perhaps made up from left-over earlier Columbia models still in stock. The main difference between them and the Columbias is their small size and lack of tone arm.

Fall 1906

In the cylinder line, the old 'outfit' approach was again stressed, being usually made up of older machines and the tan wax records which Sears seems to have still possessed in abundance. A 'Harvard Jr.' included the Puck Graphophone and 25 records. The Q and 25 record went for $10.75. The old BX model, several years discontinued in favor of the Q, could be had with 25 records for $12.85.

The brown wax cyls. which have been mentioned as listing in lots for 15-19¢ were still listed, but an odd numbering system in the 50,000 range is introduced. Perhaps the fact that so many standard titles were carried in both moulded and soft records had caused confusion in filling orders. A number 32,103 for example, becomes 52,103. Yet this simple change is not always true to form, and some numbers differ for no discernable reason.

Newer cylinder graphophones appear, namely the Leader (BE) at $30.00 , the Jewel (BK) at S20.00 and the 6inch mandreled Peerless (BF), cheapest of this line, at S40.00. These all featured the new, superior, spring-contact reproducer.

The trade name 'Oxford' now appears in the shape of a $15.95 disc machine with 50 7" records included. The records sold individually for 19¢ each with 10" available at 28¢ each. Now this was a buy as far as the record prices were concerned in a day when the standard 10" Victor or Columbia hovered around the 75 cents each price. Quality seems to vary from record to record however.

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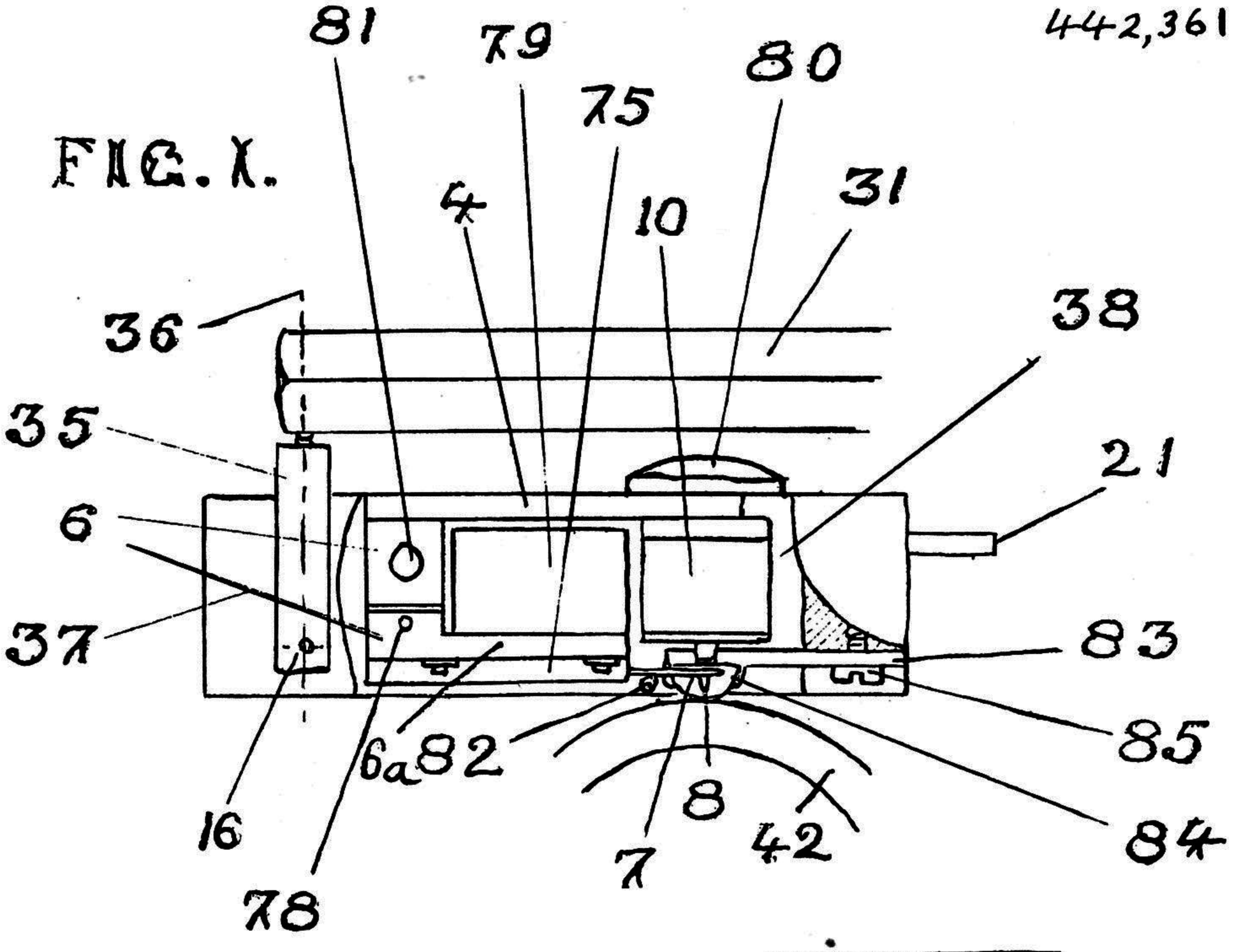
PAGES 219-226 SHOW THE EDISON DISC PHONOGRAPHS WHICH ILLUSTRATED THE 1923 EDISON DISC CATALOGUE.

FIG. X.



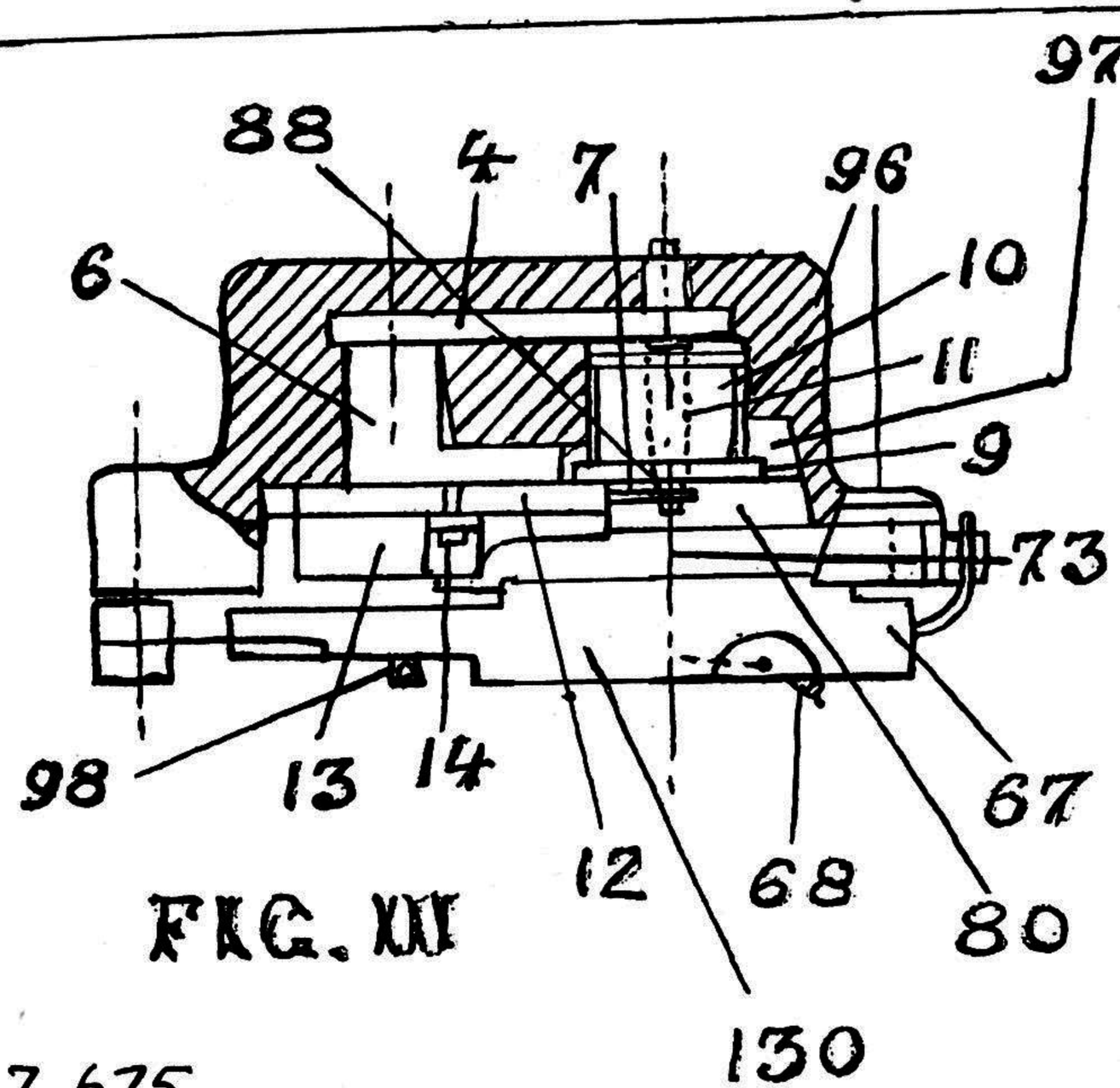
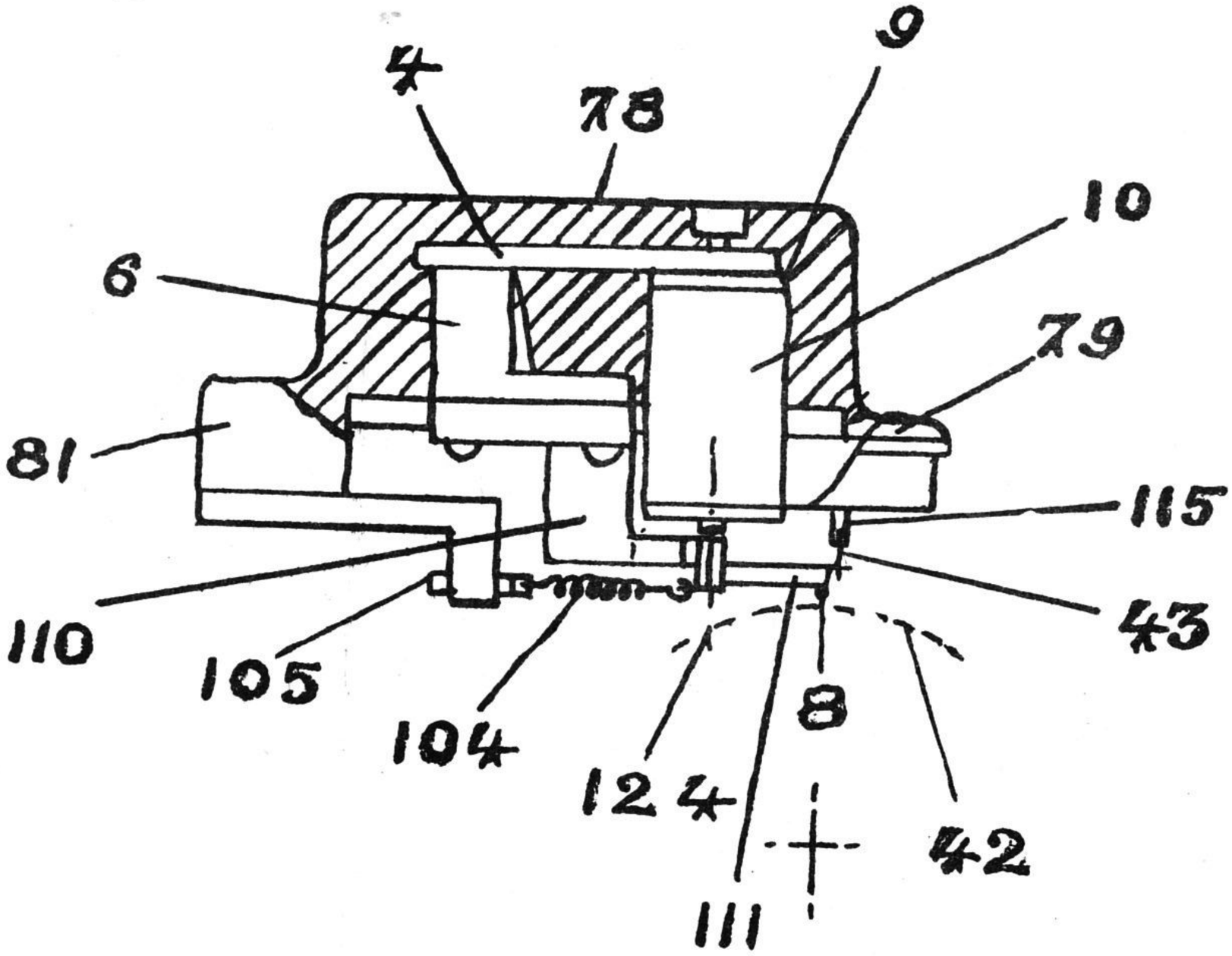


FIG. XI

467, 675

FIG. I.

475,788 — (4038)



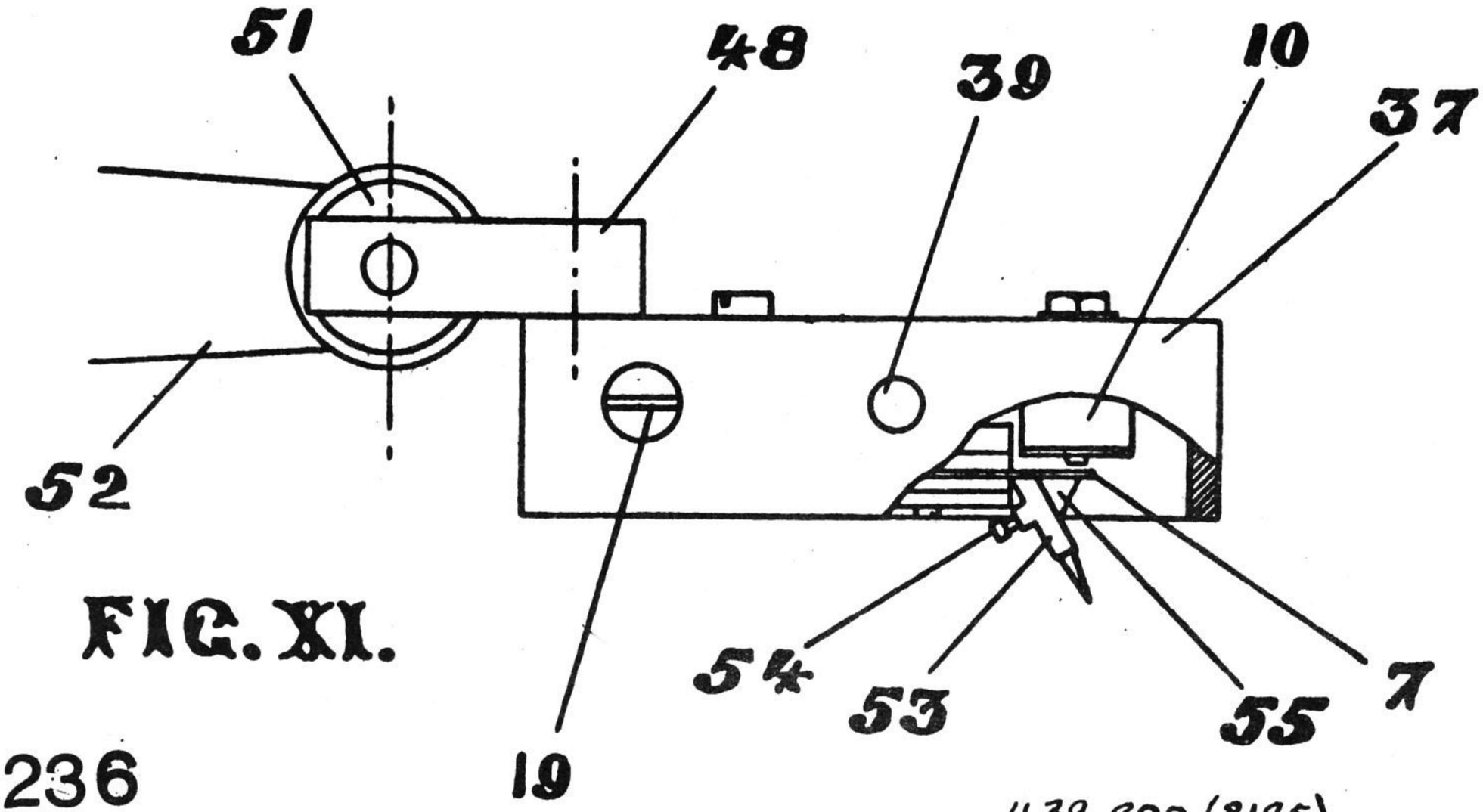


FIG. XI.

439.800 (8195)

FIG. I.

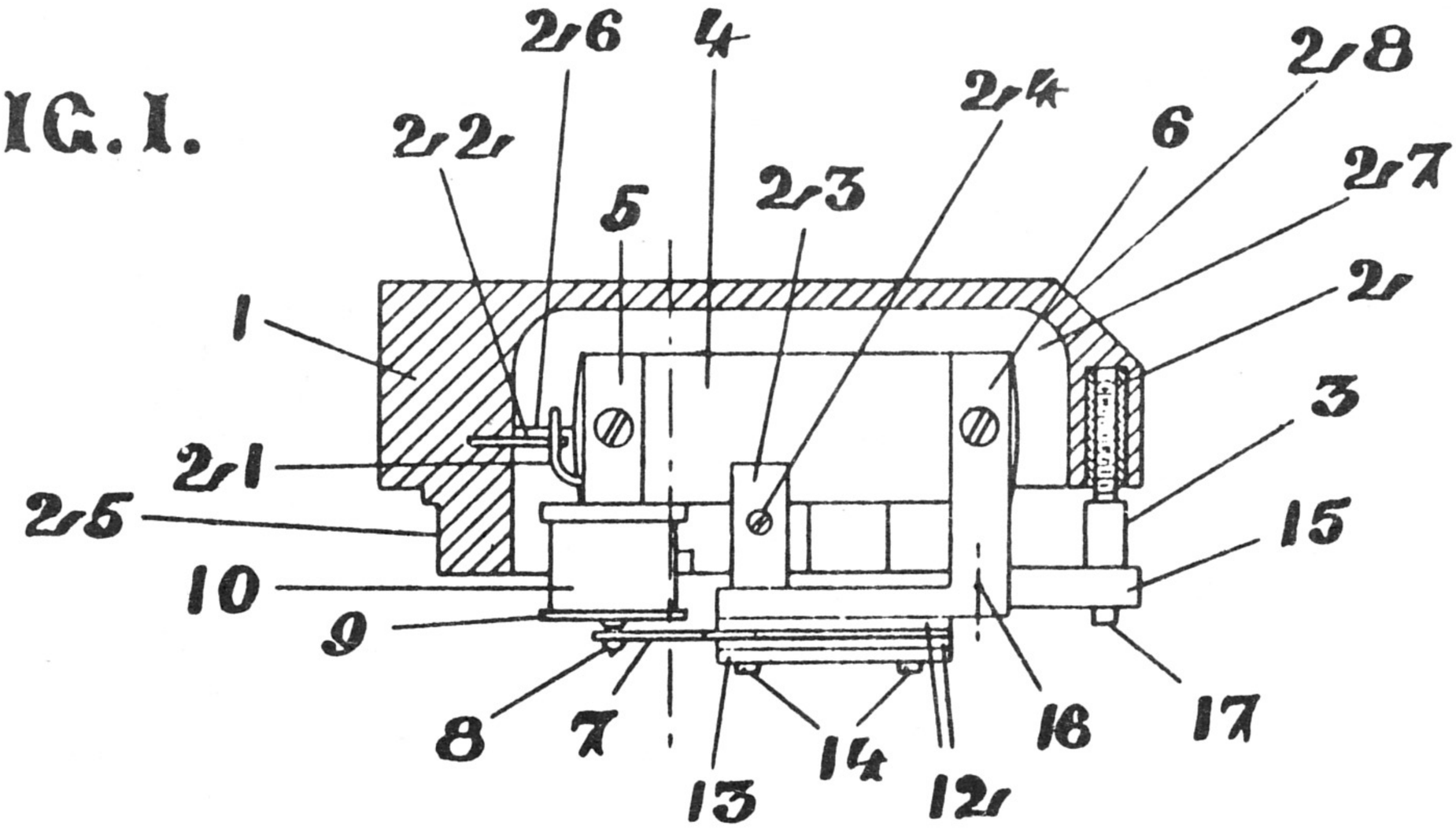
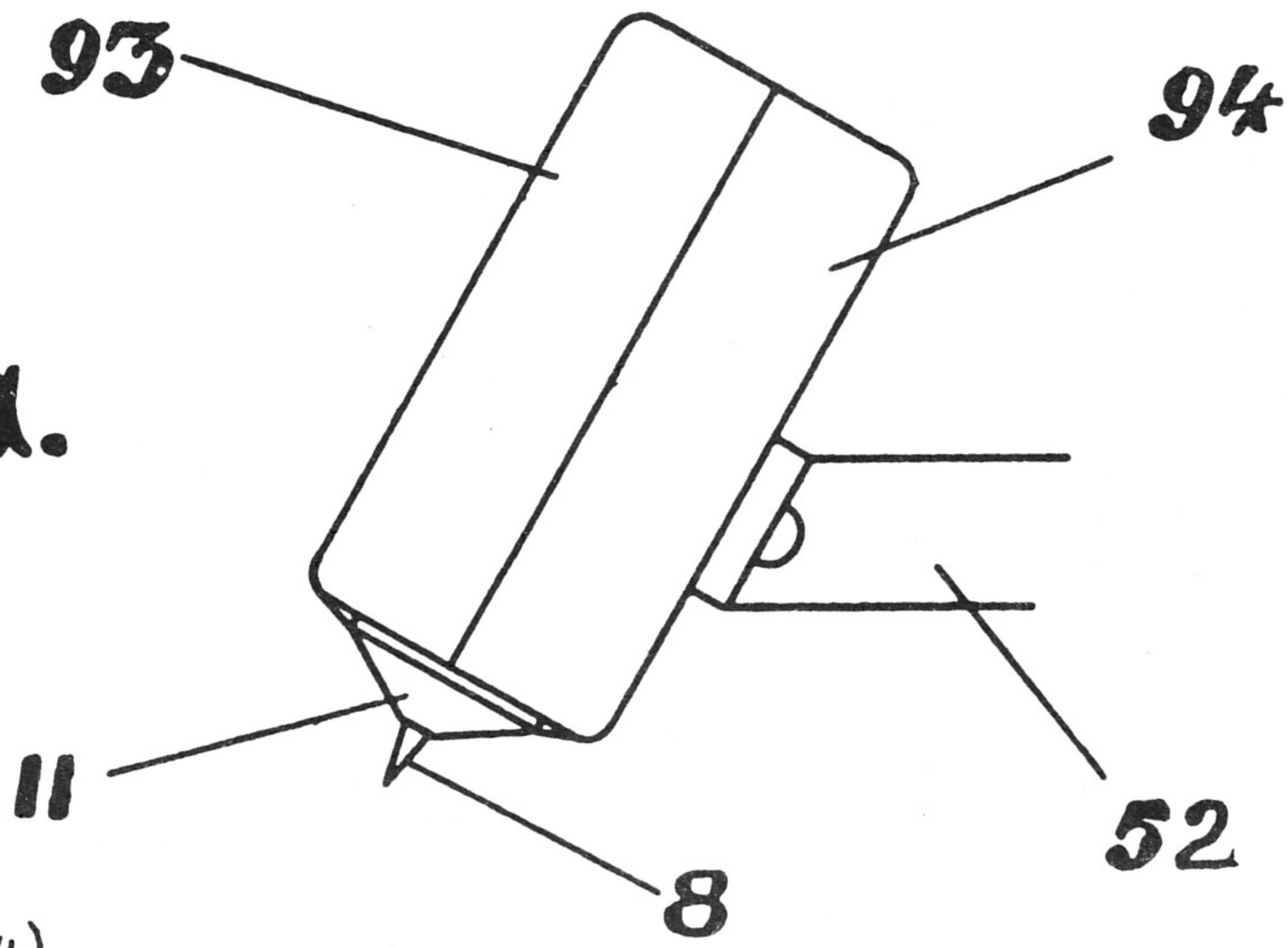


FIG. II.



439,800 (6594)

 (continued from page 207)

a characteristically indirect but successful means for reproducing records. * Using an original Edison stylus and stylus-bar, together with the weight, Mr. Sykes used a linkage of unspun silk, stretched tightly to connect to a horizontal pole-piece of a 'moving-iron' pickup when playing cylinders or vertically cut ('hill & dale') discs. These are the main principles of Patent 439800, of which we show a few of the drawings on pages 208, 236, 237, 239.

Patent 467675 comprises modifications to the foregoing in that it adds a clamping means to the armature, a modification of the moulded shell of the pickup, the proposal of a rigid link to the stylus bar and minor adjustments which must have become obvious to Mr. Sykes when using the original design. One illustration from this Patent is on page 235.

Patent 442361 recognises that some cylinders have irregularities in the surface contour and so cause a 'bumping' sound to come from the loudspeaker when played electrically. It proposes a pickup eliminating the Edison weight and the substitution of a different type of stylus bar. An illustration of this Patent is on page 235.

Yet further improvements were proposed in Patent 475788, in which Mr. Sykes was bearing in mind 'vertical' irregularities of cylinders and also 'lateral' swaying. To assist better 'tracking' he proposed the use of a spring 104. A drawing from this Patent is on page 236.

All of these Patents are 'out of print', but the Patent Office will provide, on payment, good photostat copies. These must be ordered as required, either at the sales counter at the Patent Office in London, or by post from The Comptroller, Sales Branch, The Patent Office, Orpington, Kent BR5 3RD. The standard price for a photostat copy of any Patent, irrespective of its length is 25 Pence (£0.25). I presume this would be one dollar for U.S.A. and Canada to allow for extra postage & bank charges.

I hope that this may introduce readers to a new facet of study to our hobby. As tracking-down a Patent can be a tedious process even when making a visit to the Patent Office, I shall, in future articles draw your attention to other interesting Patents - some by ingenious gentlemen whose names are not 'household words'.

Copyright in the drawings shown in this issue (which are only a few of those contained in the Patents under review) belongs to Her Majesty's Patent Office. When ordering any of the Patents quoted in this article, it is only necessary to give Patent Number. (For older Patents, the year of granting is necessary too, but I will draw your attention to this as/if required).

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A NOTICE OF A FORTHCOMING BOOK

It may interest readers to learn of a forthcoming publication recounting the story of 'Angel' and 'Dog' record labels as issued in Britain by the Gramophone Company. It will be entitled 'Seventy Years of the Gramophone Company's Berliner; G & T; Pre-Dog; Dog Monarch/Concert and Dog HMV Record Labels 1898 - 1968.' It will tell the story of the label series; colours and prefixes, etc. It will be profusely illustrated with illustrations of labels, and its author, Leonard Petts has undertaken considerable research among contemporary letters, catalogues, posters and other documents.

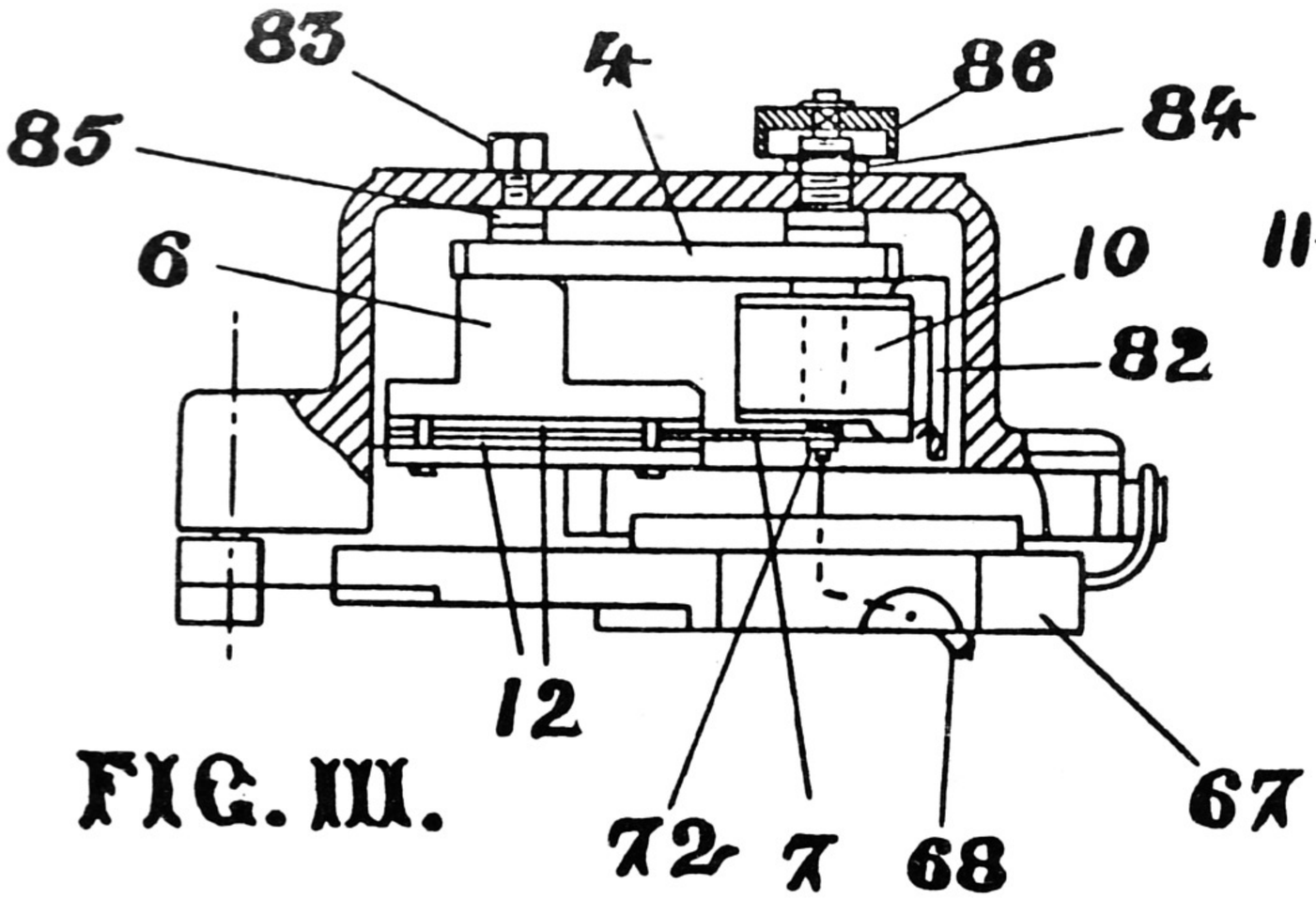


FIG. III.

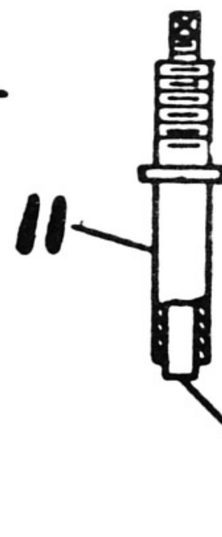
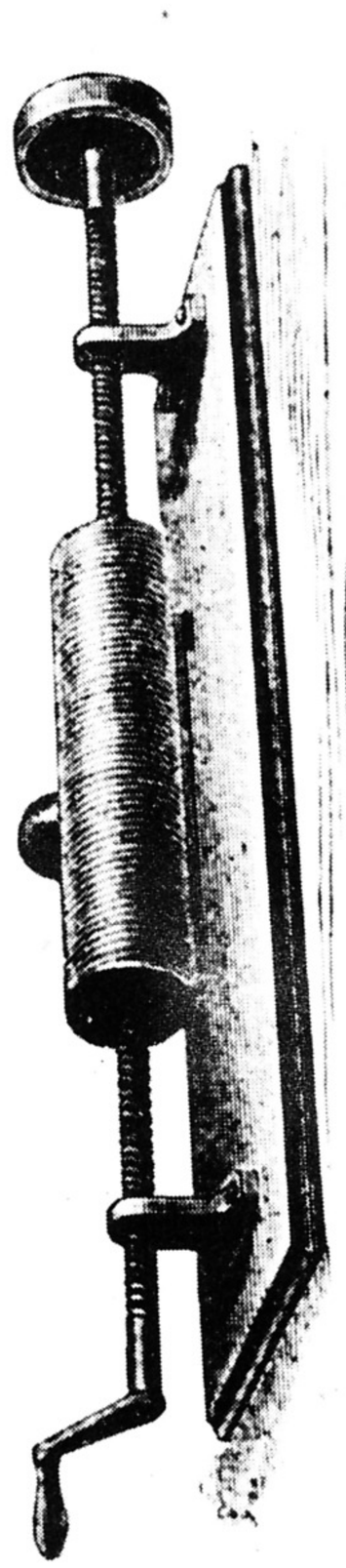


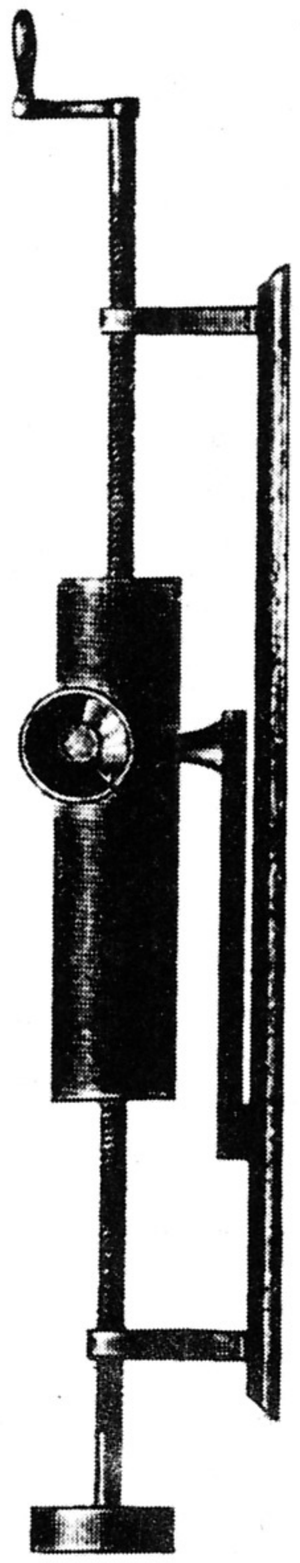
FIG. IV.

439800
(36,595)

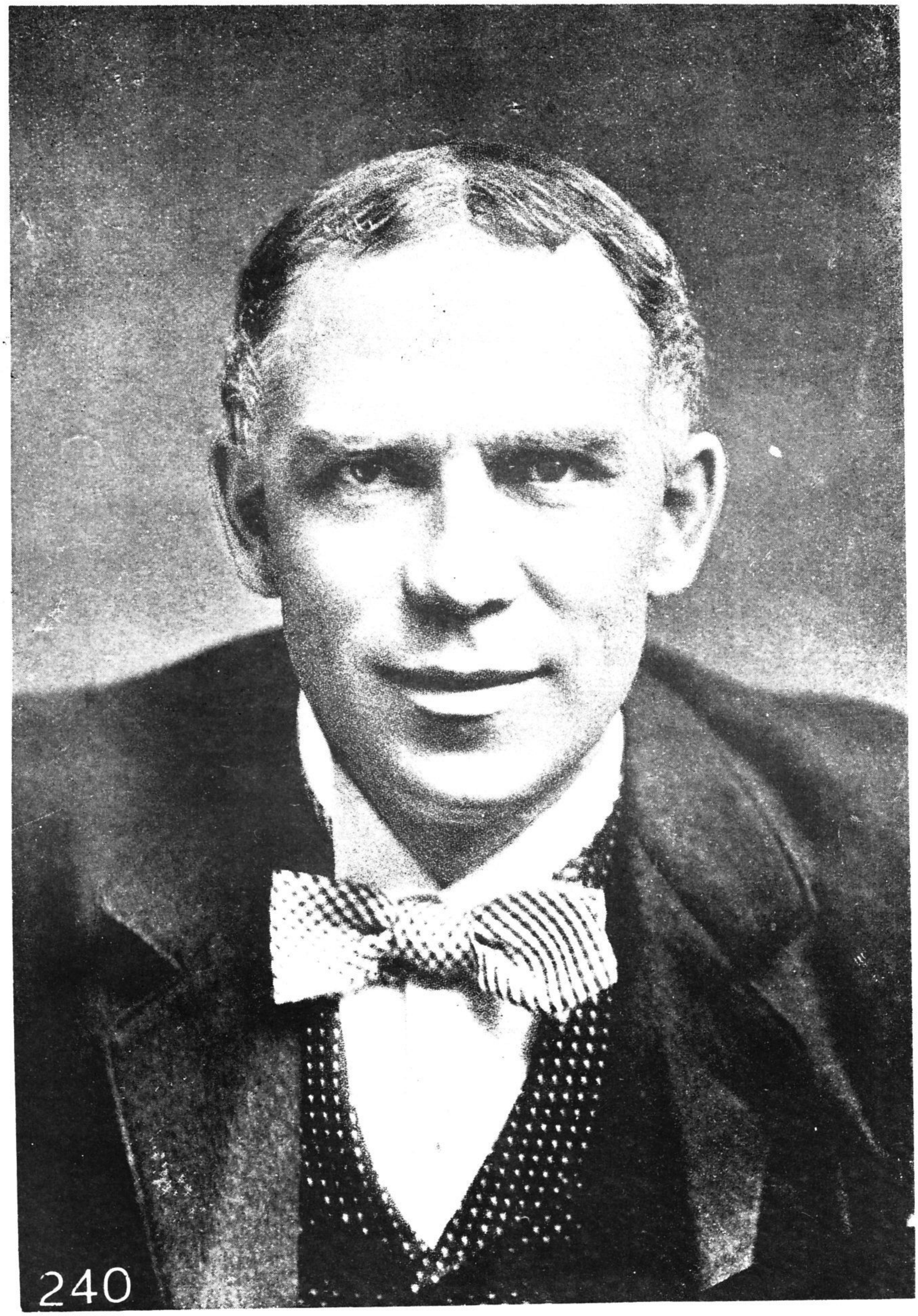
239



BACK VIEW OF THE SPEAKING MACHINE.



FRONT VIEW OF THE SPEAKING MACHINE.



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